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# **The Connoisseur**

## **An Illustrated Magazine For Collectors**

**Edited by J. T. Herbert Bailly**

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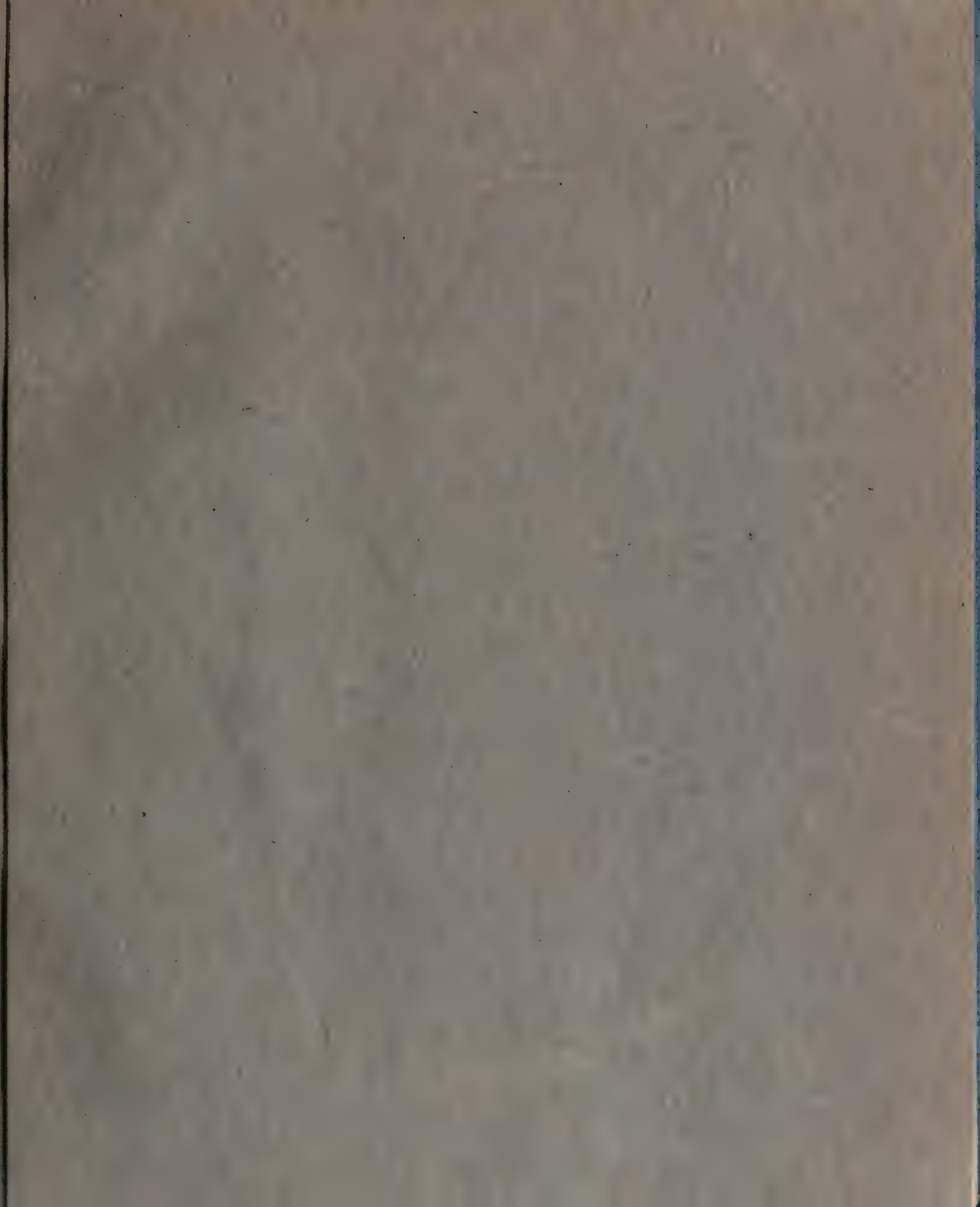














THE ROBERTSON WILLIAMS  
IN THE LADY LAMIA



## The Earl of St. Vincent

By Mrs. Delves Broughton

JOHN, the future Earl of St. Vincent, second son of Swynfen Jervis, was born at Meaford, near Stone, Staffordshire, on 20th January, 1735. The oak-panelled room in which he first saw the light of day is to be found in the older part of the house. Beneath it is the study, also oak-panelled, and having, as was discovered some twenty years ago, a secret room near the fireplace with space sufficient to contain several persons, and lofty enough for a man of large stature to stand upright. This hiding hole communicated with the passage at the back and with the room above. An ancient oak cabinet, part of the

furnishing of the study, is fitted with such cunningly devised secret drawers that the sum of £200 in Bank of England notes lay there for a long time covered through at least one owner's fifty years' occupancy of Meaford.

Amongst the many relics of the Earl of St. Vincent with which the house abounds may be mentioned a gold casket that contained the Freedom of the City of London; it is of fine and very ornamental workmanship, and is further enriched with coats of arms and initials beautifully executed in enamel, which engraved inside the lid is the following inscription:



INTERIOR OF BEDROOM AT MEAFORD IN WHICH JOHN JERVIS, EARL OF ST. VINCENT, WAS BORN.





OLD STUDY AT MINALORD WITH HIDING HOLE BEHIND THE FIREPLACE

"Le Mesurier. Mayor. A Common Council held in the Chamber of the Guildhall of the City of London on Thursday the 27th day of May, 1794, resolved unanimously that the Freedom of the City be presented to Sir John Jervis, K.B., in testimony of the high Esteem of the Citizens of London for his

gallant conduct and essential service whereby glorious and important advantages have been obtained by His Majesty's Naval Forces under his Command in the West Indies."

After Jervis's victory off Cape St. Vincent he received another valuable token of appreciation, in



THE SWORD PRESENTED TO CAPT. J. ST. VINCENT BY THE CORPORATION OF THE CITY OF LONDON





THE EARL OF ST. VINCENT

FROM AN OLD PRINT

shape of a magnificent sword, handed to him by the Corporation of the City of London. The scabbard and diamond-studded hilt is ornamented with pictures in enamel, including scenes of the battle, the City Arms, naval trophies, and the Jervis Arms with the motto "THUS." This motto was adopted by the Earl at the instigation of his sister, Mrs. Knollys, to whom it was suggested by hearing the slow and monotonous chanting "T.H.U.S." by a helmsman whilst steering. A discussion on the subject at Landsdowne House resulted in Lord Shelburne, the Earl's intimate friend, considering it appropriate, both from a nautical point of view, and with regard to Lord St Vincent's natural and unequivocal straightforwardness.

Numerous miniatures,



MRS. JERVIS, MOTHER OF THE EARL OF ST VINCENT

old engravings, and pictures in oils at Meaford depict the Earl of St. Vincent in various stages of his career, from the youth with hair powdered and curled, lace ruffle, and smart be-buttoned coat, to the old man on whose bent head the scanty locks are bleached with age. In one and all of these portraits there exists the same expression of power and determination. Vice-Admiral Colomb, when writing of Jervis, remarks: "In his full vigour his face—always wonderfully mobile—conveyed the idea of immense confidence and self-reliance. It was a face capable of the sternest threatening; but it is impossible not to recognise the excessive kindness of the expression in repose, while humour dances in the resolute blue eyes." "We know that the spontaneous side



THE EARL OF ST VINCENT DATED 1794



THE EARL OF ST VINCENT FROM A MINIATURE

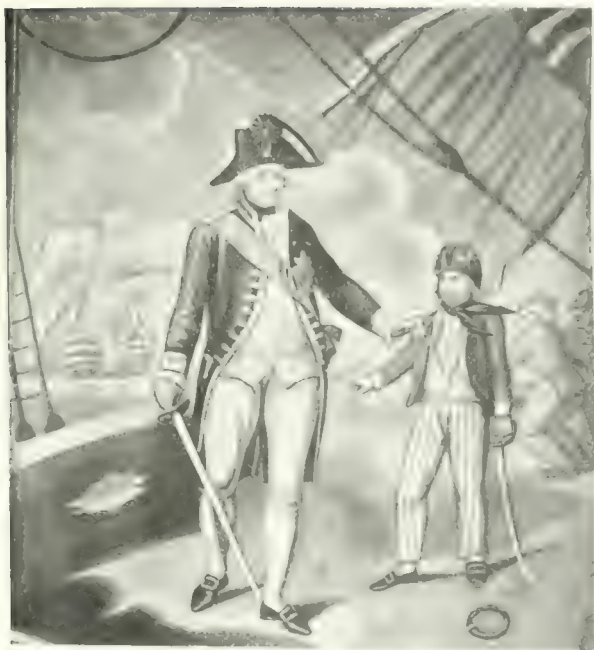


PORTRAIT OF EARL OF ST. VINCENT: AND PICTURE OF THE BATTLE OF ST. VINCENT. BY MESSRS.





*The Earl of St. Vincent*



CHRONOLOGICAL TABLE

Although Lord St. Vincent inherited Meaford from his elder brother, who died childless, he does not appear to have ever made it his home. His later days were spent in Essex, where he had bought a small property—Rochetts, in the parish of South Weald. The

house not being large enough for his requirements, he wrote home to his architect, "I have a pocket of 100 men yand I want to spend it," ordering him to build a new house built, and to have it finished in 10 months. The architect, as there



1994-95 1000 (N) (E) : : 30 : T

him, and not realising his employment was not accepted, replied that he would not be deterred. He was firmly and insistently told, "Can't! There is no such word in the Naval vocabulary." It was a simple and direct but peremptory rejoinder produced immediate compliance. Like the *Naval Vocabulary*, the *Naval Grammar* is not a book for the schoolmaster or the grammarian.



...to the Roll of  
...for some  
...He  
...in parlia-  
...He  
...the  
...mutiny in the  
...East India  
...had  
...gigantic frauds,  
...whereby the king's stores  
...£500,000 a year: and in  
...many  
...“Adorned,”  
...“with a crown for defeating the  
...corrupt,” he now finally  
...in his  
...own home, where he  
...with lavish  
...hospitality. But, ac-  
...he could not,  
...even in private life, en-  
...from  
...his will was  
...law. His visitors had to  
...conform to arbitrary  
...rules, which necessitated  
...their being out of bed at six in the morning. His own  
...often out-of-doors between  
...summer-time, was second  
...and in  
...his  
...ways provided him-  
...reward, to the  
...He  
...hall stating



MURAL TABLET TO THE EARL OF ST. VINCENT IN STONE CHURCH THE BUST IS BY CHANREY



CELEBRATED IN COMMEMORATION OF THE BATTLE OF ST. VINCENT

Amongst his guests were the Dukes of Clarence and Sussex, who came escorted by a guard of soldiers. They travelled in their own coaches drawn by four or six horses with postillions. Lord St. Vincent affected the same state in his journeyings to and from London. Unable from his inland home to gaze on the love of his life—the sea—and pining for the sight of water, he constructed a lake on his property. Here he is said to have boated with four other admirals, his old friends and comrades, Lord Garlies, Colpoys, Matthew Scott, and the Earl of Northesk. For some years before his death he was unhappily at variance with the rector of his parish, whom he considered had played him a “sly trick,” and he vowed he would never again enter his church “dead or alive.” This decision he adhered to with his usual determination, and when he died, 13th March, 1823, at the ripe age of eighty-nine, his body was taken to be buried in the family mausoleum beneath the east wall of Stone Church. Within the church a tablet records his valiant deeds and the many distinctions he had gained by his bravery and skill. Surmounting it is a white marble bust of the old earl, amidst a trophy of flags and anchors.





## Sir Frederic Cowen's Collection

By George Cecil

IT sometimes happens that English composers are amongst the most appreciative of collectors. Beginning with old scores, the quaintly expressed programmes (adorned, perhaps, with a rather roughly executed wood-cut of the Royal Arms) which Handel and others more or less humbly submitted to their patrons, and—if fortune favours them—inlaid virginals, spinets, harpsichords, tom-toms, huge lutes, the *juruparis* of the Rio Negro Indians, the Mexican *clarin*, through which the air is inhaled, the Amazon *turé*, and Aztec *yott*-bells, they have by degrees extended the scope of their activities. From a pair of Elizabethan virginals to a coffin stool—or even a massive shovel-board table of the same period—is

but a step, and the man who, in the course of his national instruments of all nations, searches China for an early example of a *yan kin* (as the native dulcimer is called), and Italy for a medieval *contra-alt*, may include in his attentions specimens of Chinese tortoiseshell and a black Bologna sideboard. And pre-eminent amongst those who, from early beginnings, have, in the course of their wanderings, got together a valuable and representative collection, is Sir Frederic Cowen.

Sir Frederic has practically been a collector since an ardent one, too—for close upon half a century. As a boy he learned his notes at a little old-fashioned cottage piano, which may be said to have formed the



NO. 1.—ELABORATELY CARVED OAK FIFTH CENTURY CABINET

THE NATIONAL MUSEUM



NO. V. CARVED OAK CABINET

nucleus of his collection; and as the young collector has developed, the list, headed by the piano, included a vast quantity of coloured engravings, caricatures of the frightful fashions of the day (Cruikshank and Rowlandson), and innumerable miniature portraits of famous musicians, to which, in course of time, were added many *œuvres d'art* and *objets d'art*.

To-day his house contains examples of almost everything one could wish to collect, while the collection is of considerable value. He has, however, been fortunate to have happened upon a few pieces of furniture which, it is believed, are the only specimens of their kind in being the uncorrupted work of the old English workman, and included in the collection. The wheel is similar to the

one seen in the right-hand panel, carved in a decorative manner, and the outer part is left unadorned.

But the piece which will perhaps be the most valuable of the oak cabinet is No. v., a carved oak cabinet, a portion

of a Flemish sixteenth-century cabinet, that any other private collector would be proud to possess.

The cabinet is of the type known as the "Flemish cabinet," and is a fine example of the work of the Flemish cabinet-maker. It is a tall, narrow cabinet with a decorative top and a large central panel. The cabinet is made of oak and is decorated with intricate carvings. The top of the cabinet is decorated with a carved oak pediment. The central panel is decorated with a carved oak panel. The cabinet is supported by four legs. The cabinet is a fine example of the work of the Flemish cabinet-maker.

lucky possessor. The proportions are admirable, and, as will be seen from No. ii., it has a dignity which seldom is wanting in the furniture of this period. Of a very different type are the hand-painted Hepplewhite chair—which, by the way, forms one of a pair—and the Chippendale example with the claw-and-ball termination to its sturdy carved legs, the elegant curve of which is so characteristic of Chippendale's period. These are reproduced in Nos. iii. and iv. No less desirable is the carved oak cabinet shown in No. v., for, apart from its value as a singularly beautiful example of old English (probably Jacobean) work, the carving on the four lower panels, around the two upper ones, and elsewhere, makes one feverishly anxious to find its fellow. It may be noted that although the upper part of the sides is embellished similarly to the front, the eight panels, curiously enough, are left severely bare, thus suggesting that the carver was prevented from completing his handiwork, or that it was thought best to leave them in this semi-unfinished state. The two projections with which the top right and left doors are furnished take the place of handles, the shallow drawer at the bottom being opened in the same manner, while the centre compartment is provided with the original lock and key. No less interesting and valuable is the oak Jacobean sideboard shown



NO. VI. OAK JACOBEN SIDEBOARD



NO. II.—CARVED OAK CHAIR  
STUART PERIOD.



NO. III.—PAINTED BUENOS AIRES CHAIR  
ONE OF A PAIR.

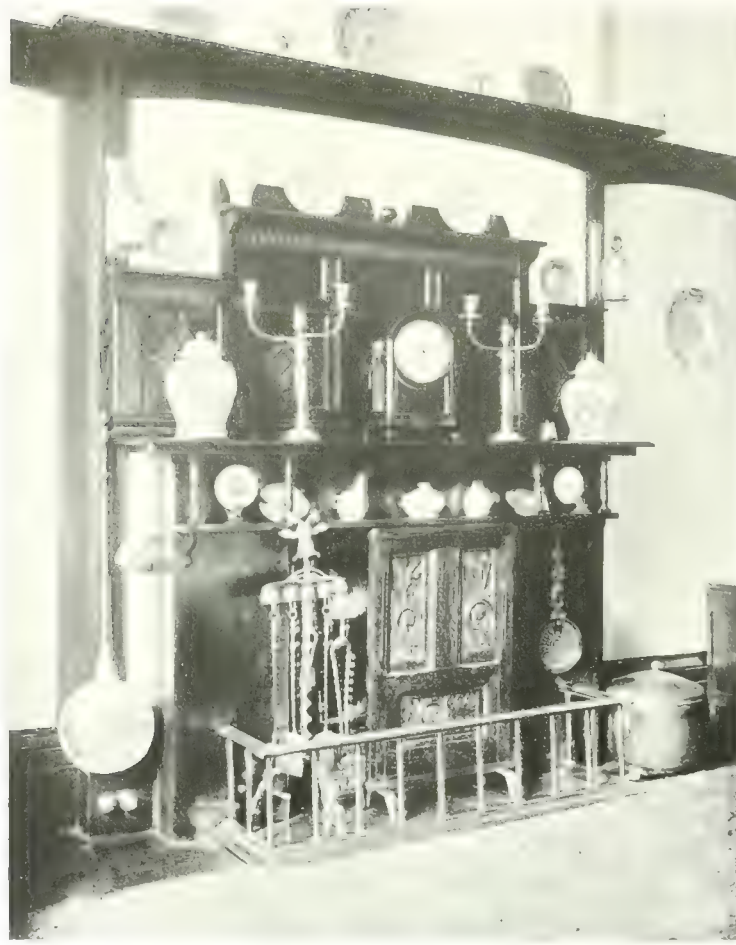


NO. IV.—CARVED OAK CHAIR



NO. V.—CARVED OAK CHAIR





NO. VII. —CARVED OAK MANTELPIECE, OAK FIRE-SCREEN, CHIPPENDALE CLOCK, AND BLUE AND WHITE DELFT DISHES, ETC.

in No. vi., the simple, but effective, decoration on the panelling being wholly typical of the period. The upper portion forms a cupboard, a drop-lid (with the usual hinges, taking the place of a door) covers the top, and below it is a small shelf. Beneath are two drawers and two deep ones, the last named having locks, and the ten wooden bosses lend much to the piece, which, as will be seen, suggests a cupboard and chest of drawers.

No. ii. is in itself a miniature collection, showing, among other things, a carved oak mantelpiece, an oak fire-screen, a Chippendale clock, a warming-pan, a coal-box, with Delft dishes, a Chippendale clock, a warming-pan, a coal-box, whose simplicity delights the eye. The fire-screen is particularly curious, and, when taken into account, the mantelpiece is in discovering a duplicate of the one shown in No. vi. Valuable,

too, is the very decorative Queen Anne mirror shown in No. viii. Framed in walnut and beaded gilt, it is exquisitely proportioned, the heavy ornamental top being balanced by the graceful undulations of the lower extremity—which both continue the scheme of decoration and convey the desired sense of contrast. No. ix. illustrates an inlaid bureau of the time of Louis XIII., the key-holes being surrounded by the *fleur-de-lis*, while the middle receptacle has two little curved doors, to which are attached two diminutive clenched fists in brass. The china on the top of the bureau—from left to right—consists of a Japanese bowl, a very rare old shagreen Worcester vase, two old Chelsea Georges, and an old Chelsea clock. Grandfather—or, to adopt the more technical term, long case—clocks also have engaged Sir Frederic Cowen's attention, the one shown in No. x. being an example of the English lacquer variety. The clock has two sets of chimes; and the usual gilt, or brass, balls, which, in the writer's opinion, are out of



THE FOUNTAIN  
BY J. M. W. TURNER, 1811

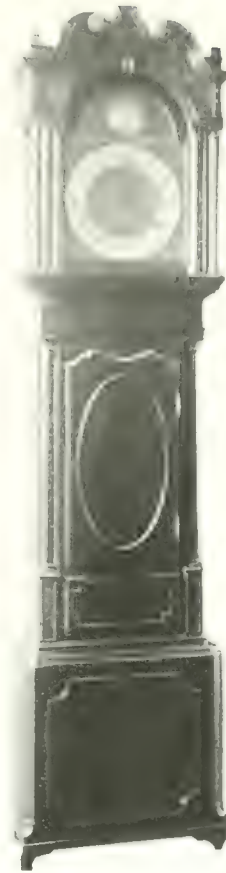




place, have been omitted by the craftsman who made the case. Above the dial, the spandrels of which are fairly plain, appears the maker's name—James Cowan, Edinburgh.



NO. VIII.—QUEEN ANNE MIRROR IN WALNUT-GILT



NO. X.—ENGLISH GRANDFATHER CLOCK, ENGLISH  
OAK, AND TWO SETS OF CHIME



NO. IX.—FRENCH INLAID BUREAU

FIG. 15. NILE

# Coins and Medals

## The Early Coinage of America (1584-1774)

## Part II.

By Philip Nelson, M.D., M.B.N.S.

Between the years 1685-1688 there was struck a piece in tin of the value of  $\frac{1}{4}$  part of a Spanish real. The dies for this issue were the work of Roettier, and in the year 1829 they, with other dies, passed into the hands of the dealer, Matthew Young, who caused numerous restrikes to be made, which may, however, be readily distinguished from the original impressions by the suspicious quality of the metal. The following is a description of the coin:—

Obv., equestrian figure of James II., riding to left, surrounded by the legend



NO. XIII. — JAMES II. COLONIAL TIN COIN, 1685.

Rev., four shields arranged cruciformly and joined by a border, containing the Arms of England, Scotland, Ireland, and France. Within the four quadrants, occur VAL. 24. (No. xiv.) Weight, 152 grains. (No. xiv.) A variety of the rev. reads HIB. on the obv.

In 1694 there were struck two pieces for the American Colonies, one being for New England and the other for Carolina. The obverse die is in the same hand as the first, with the die for the so-called plague halfpenny of William and Mary.

The reverse of the New England and Carolina halfpenny is the

PRESERVE NEW ENGLAND 1694: in five lines. The weight varies from 133 to 230 grains. (No. xiv.)

Carolina, halfpenny, copper. Obv., similar to the previous coin.

Rev., GOD : PRESERVE : CAROLINA : AND : THE : LORDS : PROPRIETORS. 1694, in six lines. (No. xiv.)

A variety reads PROPHETES.

These coins weigh from 130 to 162 grains, and were, like the previous piece, struck in England.

The next piece to appear for use in America was a brass token of the value of one shilling, and which, as

only two specimens have come down to us, appears to have been only a pattern. The following is a description of the piece:—

Obv., a large mullet, voided at the points and centre surrounded by

RICHARD J. DAWSON. ANNO. DOM. 1714

Rev., a house, in exergue XII, enclosed by the words,

GEORGE TOWN. CO. VIRGINIA.

Edge plain, weight 62 grains.

Eight years after the issue of the above token a large coinage was prepared for the North American

Colonies by William Wood, who is perhaps better known as the issuer of Wood's halfpence for Ireland,



NO. XIV. — NEW ENGLAND AND CAROLINA HALFPENNY, 1694.

against whom Swift penned his celebrated Drapier's letters.

On July 12th, 1722, Wood obtained a patent to strike coins for the North American Colonies for a period of fourteen years. The amount to be issued was not to exceed 30 tons, of which 20 tons were to be coined during the first four and not more than ten tons per annum during the following years. For this right of coining Wood was to receive a fee of 1 Crown or  $\frac{1}{2}$  per annum for the first four years and  $\frac{1}{2}$  per annum. The material for the striking of the coins was a mixture called Bath metal, the composition of which was as follows:—

|         |         |
|---------|---------|
| Silver  | 1 dwt.  |
| Spelter | 4 "     |
| Brass   | 15 ozs. |

Sixteen ounces of this were to be coined into either thirty twopenny pieces, sixty pence, or one hundred and twenty halfpence.

These coins for America are best known as "Rosa Americana," and were issued during the years 1722-1724; the dies of which were engraved by the following:—Mr. Harold, Mr. Lammas, and Mr. Standbroke.

Some of the dies for the American coinage were taken to New York by Mr. Winthorpe when he emigrated from England.

These coins were struck at the French Change, Hogg Lane, Seven Dials, and also at Bristol, the blanks for which were heated before being struck by the die, and this circumstance may account for the numerous examples which appear blistered as though by the action of fire. Possibly the unusual composition of which these coins were made accounts for the few examples which are down to us in fine condition, the softness of metal being unable to withstand the effects of time and circulation.

The difficulty of passing this issue is shown by the following letter, addressed to the Governor of New

W. J. G. 27 Oct., 1928.

• • • • •

This Majesty's Letter is directed to the Honorable Mr. William Wood his Letter Patents for the Coining of Halfpence, Pence and Two Pence in the Value of Money of Great Britain for the use of His Majesty's Dominions in America, which said Letters is to receive when received a Voucher still to be reasonable and agreeable to the ordinary allowance of Exchange in the several parts of those His Majesty's Dominions, as you will see more at large by a Copy of the Patent which will be laid before you by the person, that delivers this Letter to you: I am to signify to you His Majesty's pleasure, that in pursuance of a Clause in the said Patent by which, all His Majesty's Officers and

1. 1

Governor of the Massachusetts Bay

New 11

On January 14th, 1723, a notice in the London Post appears in *The London Post*, "William Wood, of Wolverhampton, Esq., having a patent for certain years, for coining halfpennies and farthings for Ireland, and halfpence, pence and twopences for all His Majesty's dominions in America, hath erected a building in Phoenix Street, Brown's Gardens, near the Swan Dris, for the American coinage."

On January 18th appeared in the same paper the further information: "In about a week's time Wood will begin to coin at Bristol pieces for America, which will be made of a beautiful compound metal."

Wood selected Bristol as his place of mintage owing to the fact that at that time, 1723, Bristol was the centre of the English brass trade and possessed the largest copper smelting works in the kingdom.

William Wood died in London, August 2nd, 1730. He was married to Mary Molyneaux, of Witton Hall, Staffordshire.

Twopence, undated. Obv., GEORGIUS . D : G :  
 DEI . FID . DEF . Rev., HENRIC . VIII . REX . ANGL .  
 of King to right.

Rev., large seeded rose, above which is . ROSA .  
AMERICANA . and beneath . UTILE . DULCI . Weight,  
165 21. 105.

This paper was followed by a very important contribution by the author, in which the word "order" is replaced by "degree".

Twopence, undated. Obv., GEORGE III. R.   
 1760-1801. Rev., KING OF GREAT BRITAIN.   
 of King to right.

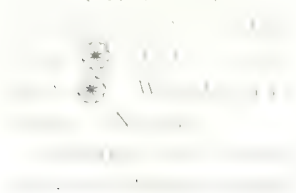
Weight, 244 grains.

Following this, the obverse of the coin was struck, dated 1722, in which the name of the emperor is visible both on obverse and reverse, appearing to have been used before the other coins of the reign.

Penny, 1722. Obv., GEORGIVS . DEI . GRATIA . REX.  
 [The reverse is illegible.]



Rev., seeded rose, around



GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCE . 1722. Weight, 69 grains.

Penny, 1722. Obv.,

GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCE . 1722. Weight, 122 grains.

In the year following, 1723, it was probably intended to repeat the design of 1722, as evidenced by the following piece.

Halfpenny, 1723. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCE . 1723. Weight, 64 grains.

This design was abandoned in favour of the handsome coins bearing a crowned rose. Three denominations, viz. twopenny, penny and halfpenny, exist.

Twopenny, 1723. Obv., GEORGIUS . DEI . MAG . DEI . GRA . REX. Laureate head of King to right.

Rev., seeded rose beneath a crown, above which is ROSA . AMERICANA . 1723; below, on a label, UTILE . DULCE. Weight, 238 grains.

Penny, 1723. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose beneath a crown, above which is ROSA . AMERICANA . 1723; below, on a label, UTILE . DULCE. Weight, 126 grains.

Halfpenny, 1723. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose beneath a crown, above which is ROSA . AMERICANA . 1723; below, on a label, UTILE . DULCE. Weight, 64 grains. (No. xix.)

In the author's collection is a unique silver proof of the previous coin with a colon after GRATIA and 1723. Weight, 69 grains.

Pattern Twopenny, 1724. Obv., laureate bust of King to right, with hair curling beneath the prominent truncation of the neck.

Obv., laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCE . 1722. Weight, 115 grains.

There is also a halfpenny, the reverse reading of which is somewhat abbreviated.

Halfpenny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, around which is ROSA . AMERICANA . UTILE . DULCE . 1722. Weight, 63 grains.

A halfpenny somewhat similar exists, with the legends on both the obverse and reverse contracted.

Halfpenny, 1722. Obv.,

GEORGIUS . DEI . GRATIA . REX.

Laureate head of King to

Rev., seeded rose, around

which is ROSA . AMERICANA . UTILE . DULCE . 1722. Weight, 63 grains.

(No. xvi.)

Twopenny, 1722. Obv.,

GEORGIUS . DEI . MAG . DEI . GRA . REX.

Laureate head of King to

would appear doubtless in the order in which they are here placed.

Twopenny, 1722. Obv., GEORGIUS . DEI . MAG . DEI . GRA . REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA . AMERICANA . 1722; below, on a label, UTILE . DULCE. (No. xvii.)

Penny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA . AMERICANA . 1722; below, on a label, UTILE . DULCE. (No. xviii.)

Halfpenny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA . AMERICANA . 1722; below, on a label, UTILE . DULCE. (No. xix.)

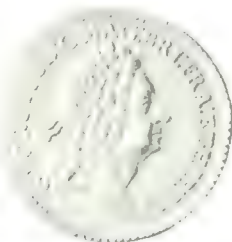
Halfpenny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA . AMERICANA . 1722; below, on a label, UTILE . DULCE. (No. xx.)

Halfpenny, 1722. Obv., GEORGIUS . DEI . GRATIA . REX. Laureate head of King to right.

Rev., seeded rose, above which is ROSA . AMERICANA . 1722; below, on a label, UTILE . DULCE. (No. xxi.)

No. XVI.—GEORGE I. HALFPENNY 1722



No. XVII.—GEORGE I. TWOPENNY 1722

# The Early Coinage of America



No. XVIII.—1724. PATTERN PENNY.

GEORGIUS . DEI . GRATIA . REX .  
PEN.

Rev., a seeded rose, beneath a crown; above, ROSA AMERICANA, 1724; and beneath, on a label, UTILE . DULCE. Weight, 200 grains.

Of this coin only four examples are known, one of which is in the cabinet of the writer. A proof exists in silver, whilst a variety occurs in brass, reading M . D . C . C . A . on the obv. Weight, 160 grains.

Of the year 1724 there exists a penny very similar to that of 1723.

Pattern Penny, 1724. Obv., laureate head of King to right, with hair curling beneath the neck. GEORGIUS . DEI . GRATIA . REX.

Rev., a seeded rose, beneath a crown; above, ROSA AMERICANA, 1724; and beneath, on a label, UTILE . DULCE. Weight, 118 grains.

A variety occurs reading DEI on the obverse.

Subsequent to this was struck a coin which, although it is undated, must be of the year 1724, since the obverse is identical with that of the pattern Irish halfpenny of the same date.

Pattern Penny (1724?). Obv., fine laureate bust of King to right, with hair curling beneath the truncation of the neck. GEORGIUS . DEI . GRATIA . REX.

Rev., a leafy sprig, springing from the ground, beneath the inscription, ROSA SINE SPINA. Weight, 120 grains. (No. XX.)

Of this piece only three specimens are known to exist.

As William Wood died in 1730, the coin described



No. XXI.—1730. PATTERN PENNY.



No. XXII.—1733. PATTERN TWOPENCE.

subsequent to this was struck a coin which, although it is undated, must be of the year 1733, since the obverse is identical with that of this coin.

Pattern Twopence, 1733. Obv., laureate head of King George II to right, with hair curling beneath the neck.

Rev., a branch bearing a full-blown rose, a bud, and seven leaves, beneath a crown; above is ROSA AMERICANA, 1733; and beneath, on a label, UTILE . DULCE. Weight, 200 grains. (No. XXIII.)

Of the obverse of this coin there exists only one example, struck in silver, one of the coins in the writer's collection; on the reverse of one specimen is the name of Hawkins, Janry 1737.

A complete piece, struck in British metal, and belonging to the writer of this work, is the reverse of the coin, "ARTIFICER, ON HIS WAY TO AMERICA."

From 1737 to 1739, inclusively, copper tokens of the value of 100 pieces were struck by John H. Hall, of Guilford, in the State of Connecticut. These exist in four principal varieties, which may be described as follows:

A. Obv., a deer standing and facing to the left, surrounded by

THE UNITED STATES OF AMERICA  
REAL VALUE ONE HUNDRED CENTS  
JANUARY 1737

B. Obv., as A, but with the inscription, REAL VALUE ONE HUNDRED CENTS, and the date, JANUARY 1737, on the reverse.

Rev., as A, but with the inscription, REAL VALUE ONE HUNDRED CENTS, and the date, JANUARY 1737, on the reverse.

C. Obv., as A, but with the inscription, REAL VALUE ONE HUNDRED CENTS, and the date, JANUARY 1737, on the reverse.



No. XXIV.—1737. PATTERN PENNY.



pieces for America prior to the breaking away of the colonies from the mother country; they were in all probability only a private venture, and since they were struck in copper they were no doubt intended to pass as halfpence.

Halfpenny, copper. Obv., laureate bust of George III. to right, as on the first issue of English guineas of the same reign.

electrons, III, PIV,

Key, the royal arms surmounted by a crown,  
above which is the date

17-73, and ground view + NIV.

A variety is found without a dot after the first s. Weight, 119 grains. (No. xxv.)

Halfpenny, pattern in silver. This piece, of which only three examples are known, is as follows:—

Obv., laureate bust of George III. to right, as on the second issue of the English guineas.

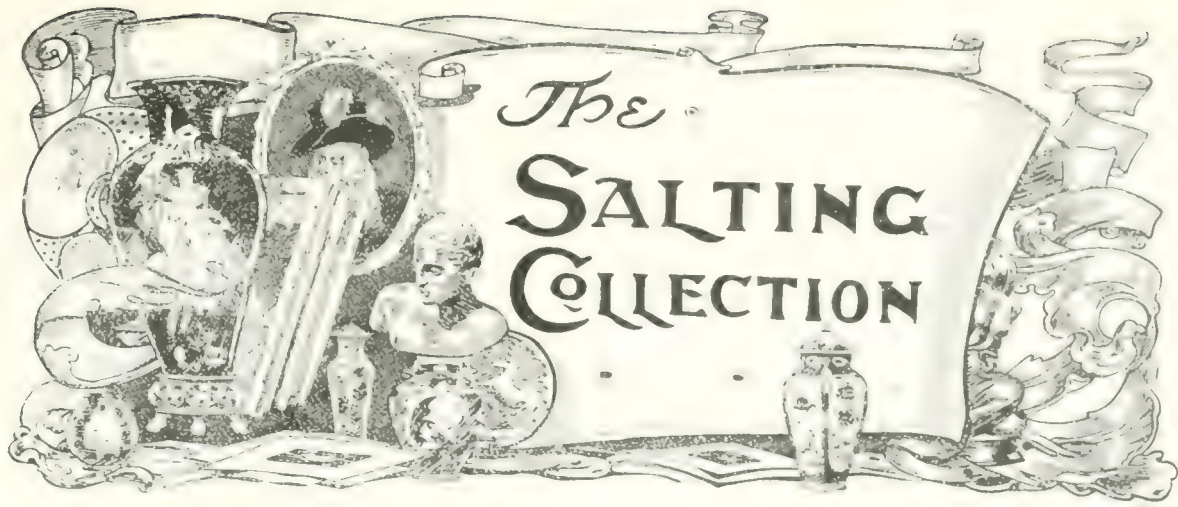
Rev., similar to the previous coin but is dated 1774.

Two years subsequent to the issue of the last described piece the thirteen states declared their independence, and we come to the end of the period we have under consideration.



Journal of Management Inquiry 18(4)





## Part II. -Objects of Art

By W. Roberts

ALTHOUGH the collection of pictures formed by Mr. Salting will rank as the most popular section of his splendid bequest, it forms quite a small proportion of his varied accumulations. Pictures appeal more nearly to the great mass of the general public than any other object of art. To the mind which has not undergone a long course of study the particular shade of a blue china vase is a matter of small moment, and a modern copy as attractive as a genuine antique, whether in bronze or porcelain. A picture appeals at once to the untrained as well as to the cultivated mind: the beauty of nearly every other phase of art can only be fully appreciated after a period of study, long or short, according to the artistic instinct of the student.

Some idea of the extent of Mr. Salting's vast collections may be gathered when it is stated that they are distributed in about eighty glazed cases in nearly every department of the Victoria and Albert Museum. There are twenty-nine cases

of Oriental pictures, including Chinese and Japanese. There are also cases of Persian, Damascus, and Turkish work, European illuminated manuscripts, portraits in wax and boxwood, medallions, Chinese snuff-boxes, Japanese bronze and lacquer work, Dutch and Polish woodcuts, English figures, knives, forks, and other articles of silver, bronzes, glass, ivory, and other materials. In addition to these are many other objects, which, taken together, would form the nucleus of a museum in itself of the highest importance, artistically and otherwise.

Much of the interest of a picture by an old master lies in its history, in the many old and new collections through which it has passed since it left the artist's easel, it may be three or four centuries ago. The element of romance is nearly always present in some of the circumstances connected with its history. "I will have it after you are dead," was the angry remark of a man who had been disappointed in his purchase of a picture by a disappointed Duke. The Duke, however, had all his



\* This article was written before the Salting bequest was grouped together.

but it may be taken as certain that Mr. Salting's disappointments with him to the grave.

Mr. Salting's collection of Chinese porcelain is one of the most valuable in the world. It is the result of his long and successful career as an art collector. The collection is composed of a large number of pieces, including a famous statuette of the god of war, which dates back to the period of the Ming Dynasty. Other choice pieces of various periods include a plum-blossom bottle; a beaker-shaped vase with sprays of magnolia, the white flowers worked in relief and vignettied in blue; a wine-pot decorated with panels of flowers painted in brilliant enamels of the K'ang Hsi period; another wine-pot decorated with archaic dragons in clouds, bats, longevity character and other emblems; a large panel vase with bands and rings of plain and cracked glaze in combination with blue and white; a figure of Avalokitesvara, the Goddess of Mercy, decorated in soft enamels; a wine-pot decorated with a Taoist scene and floral bands in soft enamels of *famille-verte*; a *famille-verte* vase with panel pictures posed in a rich floral ground; another of late K'ang Hsi date, with decorations in bold relief painted in enamel and colours with gold, and with the eight Immortals worshipping the God of Longevity. There are also jars and other things with *famille-rose* enamels.

The Salting collection may be briefly described as a comprehensive epitome of the history of Chinese porcelain, showing that it contains specimens which date back to the Sung period (c. 962-1279), and carries on the story up to comparatively recent years. The unrivalled collection of majolica was largely built up on the dispersals of the Spitzer and Fountaine collections during the last quarter of a century. At both sales Mr. Salting spent many thousands of pounds; and a few other pieces, which he missed at those sales, and had found a temporary home in other collections, found their way eventually into that of Mr. Salting. A *Commode* painted with Judith on horseback; a piece of Gubbio with a subject called *The Stream of Life*, after Robetta, is mentioned by Leighton in his *Connoisseur*. A Castel Durante vase, grounded in the richest blue and painted with splashing and two panels of gold, is a fine piece of the same school. *Diapadema* and *Leontide* are two of the more remarkable pieces. A plate, serving part of a *Commode*, painted by Nicolo' Ugoni, for Federico d'Este, wife of Gian Francesco Gonzaga, Marquis of Mantua, of which other plates are in the British Museum; and a plate covered by a landscape and the figure of Ugoni are among the most notable specimens of the Ugoni school, of which there are also dishes, plaques, tazze, pilgrim bottles, ewers, salt-cellars, candlesticks, flower stands, and so forth.

There are also many other fine pieces of Italian majolica, which are of great interest to the collector. The collection is a valuable addition to the knowledge of the history of Italian pottery, and is a fine example of the art of the Italian majolica makers.

Mr. Salting's collection of Italian majolica is one of the most valuable in the world. It is the result of his long and successful career as an art collector. The collection is composed of a large number of pieces, including a famous statuette of the god of war, which dates back to the period of the Ming Dynasty. Other choice pieces of various periods include a plum-blossom bottle; a beaker-shaped vase with sprays of magnolia, the white flowers worked in relief and vignettied in blue; a wine-pot decorated with panels of flowers painted in brilliant enamels of the K'ang Hsi period; another wine-pot decorated with archaic dragons in clouds, bats, longevity character and other emblems; a large panel vase with bands and rings of plain and cracked glaze in combination with blue and white; a figure of Avalokitesvara, the Goddess of Mercy, decorated in soft enamels; a wine-pot decorated with a Taoist scene and floral bands in soft enamels of *famille-verte*; a *famille-verte* vase with panel pictures posed in a rich floral ground; another of late K'ang Hsi date, with decorations in bold relief painted in enamel and colours with gold, and with the eight Immortals worshipping the God of Longevity. There are also jars and other things with *famille-rose* enamels.

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The Salting collection may be briefly described as a comprehensive epitome of the history of Chinese porcelain, showing that it contains specimens which date back to the Sung period (c. 962-1279), and carries on the story up to comparatively recent years. The unrivalled collection of majolica was largely built up on the dispersals of the Spitzer and Fountaine collections during the last quarter of a century. At both sales Mr. Salting spent many thousands of pounds; and a few other pieces, which he missed at those sales, and had found a temporary home in other collections, found their way eventually into that of Mr. Salting. A *Commode* painted with Judith on horseback; a piece of Gubbio with a subject called *The Stream of Life*, after Robetta, is mentioned by Leighton in his *Connoisseur*. A Castel Durante vase, grounded in the richest blue and painted with splashing and two panels of gold, is a fine piece of the same school. *Diapadema* and *Leontide* are two of the more remarkable pieces. A plate, serving part of a *Commode*, painted by Nicolo' Ugoni, for Federico d'Este, wife of Gian Francesco Gonzaga, Marquis of Mantua, of which other plates are in the British Museum; and a plate covered by a landscape and the figure of Ugoni are among the most notable specimens of the Ugoni school, of which there are also dishes, plaques, tazze, pilgrim bottles, ewers, salt-cellars, candlesticks, flower stands, and so forth.

There are also many other fine pieces of Italian majolica, which are of great interest to the collector. The collection is a valuable addition to the knowledge of the history of Italian pottery, and is a fine example of the art of the Italian majolica makers.

Mr. Salting's collection of Italian majolica is one of the most valuable in the world. It is the result of his long and successful career as an art collector. The collection is composed of a large number of pieces, including a famous statuette of the god of war, which dates back to the period of the Ming Dynasty. Other choice pieces of various periods include a plum-blossom bottle; a beaker-shaped vase with sprays of magnolia, the white flowers worked in relief and vignettied in blue; a wine-pot decorated with panels of flowers painted in brilliant enamels of the K'ang Hsi period; another wine-pot decorated with archaic dragons in clouds, bats, longevity character and other emblems; a large panel vase with bands and rings of plain and cracked glaze in combination with blue and white; a figure of Avalokitesvara, the Goddess of Mercy, decorated in soft enamels; a wine-pot decorated with a Taoist scene and floral bands in soft enamels of *famille-verte*; a *famille-verte* vase with panel pictures posed in a rich floral ground; another of late K'ang Hsi date, with decorations in bold relief painted in enamel and colours with gold, and with the eight Immortals worshipping the God of Longevity. There are also jars and other things with *famille-rose* enamels.



DAVID. STATUETTE IN BRONZE  
ASCRIBED TO LOGGINI  
16TH CENTURY

tile painted in bright blue and sage green, with a medallion with groups of figures in addition to which there are examples of the Oriental art in this particular branch from the thirteenth century down to the seventeenth century. Of Persian, Damascus, and Turkish ware, there are five glazed cases.

The enamels fill three cases at the Victoria and Albert Museum. One of the most recent and interesting additions, the two wings of a triptych, has already been mentioned. Many of the other enamels in the collection have quite elaborate pedigrees, apart from their

Next to be mentioned is a wood with plaques set in it. L'écuyer (or Nardon) Pénicaud, with a circular plaque with *Herod and the Daughter of Herodias* at a London sale in 1803, was bought by Baron de Selys-Longchamps, with a figure emblematical of *Fortune standing*—the latter from the Magniac collection, and other engravings of the work of L. Pénicaud, from the Spitzer and other collections. By Jean Pénicaud, of the Spitzer collection, there is a plaque with the *Cherubim, St. Michael, and David* with scenes from the life of St. Michael, 12th century, 1539, which passed through the Strawberry Hill collection of Horace Walpole, and realized £2,100 at the Hamilton Place sale in 1882, but who brought it to £1,000 at Mr. Whiteley's sale in 1898. The latter was sold



TALE OF THE KEY  
KEY OF THE KEY  
(COLLECTION)

artistic importance. The pair of plaques with the portraits of *Francis I.* and *Queen Claude*, by L. Limousin, dated 1550, formed part successively of the Debruge, Soltykoff and Salting collections, the last-named paying the then high price of 52,500 francs for the pair at the Soltykoff sale some twenty or more years ago. A piece with a portrait of *Jeanne de Genouillac, Baronne de Rhingrave*, also by L. Limousin, and dated 1550, is among the other examples of the famous Limoges enameller. Other celebrated enamellers present in the collection are: Jean Cortois (the name is spelt in several ways), by whom there are several plates and dishes; Colin Nouailher (or Couly



LOUISIAN BRONZE GROUP BY L. LIMOUSIN (COLLECTION)





DOI: 10.1002/1522-2675(200103)23:3<111::AID-ANGL111>3.0.CO;2-1

had a weakness for beautiful keys and elaborate locks. It includes one "which may have admitted to the apartments of Henri III." One of his Spanish keys dates from the sixteenth century, whilst a later one contains the arms of Castille and Leon in the bow. The most interesting and important of the English keys is a late seventeenth-century example, the bow very finely chased and pierced, and with the monogram and coronet of a Duke of Ormond: this key was in the Meyrick collection, and subsequently in that of Mr. James Gurney, at whose sale in 1898 Mr. Salting purchased it for £130.

From locks and keys to *offices forts* is not a wild step, and of these Mr. Salting obtained some fine specimens, French, Spanish and Italian. In the way of European steel and iron work two articles are especially noteworthy—a Venetian sixteenth-century hunting-knife and sheath, said to have



Figure 1. The effect of the concentration of the  $\text{Al}^{3+}$  ions on the adsorption of the  $\text{Cu}^{2+}$  ions.



TIMOGES ENAMEL PLAZA AND COVER

(FROM STRAWBERRY HILL AND HAMILTON PALACE)

belonged to a Duke of Mantua: and a pair of stirrups of russet iron, inlaid with gold and silver, by Ambrosio Caradosso Foppa, who worked *circa* 1500-1530 in his native city, Milan, and whose work was admired and

imitated by Benvenuto Cellini. Nothing is known, apparently, of the history of this fine pair of stirrups, until it appeared in the Earl of Warwick's sale at Christie's on July 17th, 1866, and since that time,



KNEELING WARRIOR (KNEELING IN FRONT)

ITALIAN, LATE 15TH CENTURY



CHURCH OF AVON      ENGLISH      14TH CENTURY



PAIR OF TAPES-TRACES      BY THE AULD  
FROM AMHERST OF HAKNEY COLLECTION



## The Salting Collection

price of 1,425 guineas.

Much might be written on the carved walnut and ivory cabinets and other articles of decoration and furniture, on the tapestries and carpets which Mr. Salting collected with so much care and taste, but space does not permit, and only a full official catalogue can do adequate justice to the collection as a whole.

One of the most important features of the collection is the fine series of Italian bronzes, a phase of collecting which may be regarded as involving high critical and artistic insight. They do not appeal very intimately to the general public, and their beauty is less perfectly conveyed, perhaps, by means of photographic reproductions than most other objects of art.

Some of Mr. Salting's finest bronzes were purchased in 1890, and their place in history fully discussed in Dr. Bohn's great book on the subject, only recently published. Through the courtesy of Mr. Murray Marks, of Messrs. Dartnall & Co., it has been possible to produce a few representative specimens. One of the most interesting of these is a sixteenth-century figure purchased as a Michael Angelo, but which Mr. Marks identified



EARTHENWARE DISH IN COLOURS

SYRIAN, 10TH TO 17TH CENTURIES

regarded as one of the most beautiful of its kind in existence: the low relief, with amorini holding shields, is of the highest quality. A knight shouting his war-cry, by Riccio, *ibid.* 1500, and a pair of Sphinxes by

the Donatello *ibid.* 1500, from the same collection, are also of great interest. The Salting figure is a copy of the original, but a fine reproduction. Another figure of a knight with one knee on his helmet, probably originally intended as a pendant, shows the influence of Michelangelo, and came from the famous Spitzer sale. A late fifteenth-century bell, with cupids, after Donatello, is

regarded as one of the most beautiful of its kind in existence: the low relief, with amorini holding shields, is of the highest quality. A knight shouting his war-cry, by Riccio, *ibid.* 1500, and a pair of Sphinxes by the same craftsman, are also of more than ordinary interest—the latter particularly. They are studies for the Palazzo Giustiniani in the Santo Spirito, Riccio using the same model for various purposes, the Salting Sphinxes having at one time been converted into andirons or fire-dogs. The candlestick at Padua, however, though from the city, and these Sphinxes are quite distinctly shown in Anderson's photograph (No. 10,268) of that famous master-



IVORY MIRROR CASE

FRENCH, 14TH CENTURY



## Punto de Aguja and Point d'Espagne By Bernhard and Ellen M. Whishaw

## Part II.

ONE more specimen (No. vi.), lent to us by the Very Rev. Sr. de Torres, Dean of Seville Cathedral,

must have been copied from Brussels appliqué; and indeed, until we had examined it under the microscope, we took it to be Brussels *point plat appliqué* on machine-made net. The history of the lace, however, as related by the Dean, made it difficult to understand how this could be, for it belonged to an old priest living in the little town of Lucena, in the province of Cordova, and it had been made by the ladies of the family in their own home, half a century or more ago.

On comparing it closely with the earlier *punto de aguja* (Nos. iv. and v.), we find identical details in all three, while the peculiar combination of net and *punto de aguja* applied to the net is seen in the Lucena as well as in the Seville example. Inspection under the microscope further confirmed the fact that the ground is not machine-made tulle, as No. vi. is unlike that of Brussels.

The application is far below the level of the *punto de aguja* and the *punto de aguja*, the net being the pattern in the greater part of the work, which the lace-transfer of Seville would consider a disgrace. The late owner's assertion that the amateur make, for it suggests that it was made in the world, and that it is not as good as others. The fact that the *punto de aguja* is applied to the net, and that the net is made with it, is a clear indication of its origin. The lace is of an exquisite quality, and the work is of a high standard.

*punto de aguja* of the sixteenth and seventeenth centuries, only recognisable as such from the fact that one of the stitches used in the antique work (No. viii.) reappears here, though in a very coarse form, and that one of the traditional Seville designs, simple though it be, is almost the counterpart of a detail in a design for "*pasement au fuseau*" given by Mignerak. It is curious that in Mignerak's outline we discern a stitch seen in the Philippine example and in the sixteenth-century portrait, and always employed in the modern *punto de aguja*. Moreover, the sixteenth-century pattern-book, in the same figure, shows us something by no means unlike the braid made on the *horquilla* to-day, and imitated in the machine-made product.\* Possibly this braid was the progenitor of the narrow guipure quoted by Mrs. Palliser (p. 33) as "*tête de More, ou moire*," which she suggests may have been derived from the hoods or capuchons of black moire worn by Italian women. We think it more probable that this "*tête de More*" was the Moresque or Morisco heading still in constant use in Andalusia.

Before leaving the question of the product to discuss the origin and outcome of the name, we should like to call attention to certain specimens preserved in museums or recorded in history, which might be, if not the actual Andalusian product, at any rate its immediate offspring.

In the museum of Stockholm there is a collar worn by Gustavus Adolphus, which from its appearance seems to be *punto de aguja*. In this connection it is significant that "Point d'Espagne" was the favourite occupation of Swedish ladies in the seventeenth century.†

After the marriage of Anne of Austria with

\* See also the design of Mignerak, p. 39, fig. 14.  
† Palliser, p. 23, Plac. XIV., fig. 1, 226.





PORTRAIT OF A YOUNG PRINCESS  
BY GASPAR NETSCHER







NO. VI.—PUNTO DE AGUJA ON FINE W-SILK ABOUT 1870.  
(THE PROPERTY OF MRS. FRANCIS HALSEY, OF CHILSEA.)

FROM LUCENA, PROVINCE OF CORDOVA.

Louis XIII., Madrid inspired the fashions of France, and everything was "à l'espagnole," the consequent increase in luxury leading to numerous royal edicts, to which the Queen paid not the least attention.

In the inventory of Marshal de Marillac, beheaded in 1632, appears "broderie et pointz d'Espagne d'or, argent, et soye."† In 1697 Marie Louise of Orleans wore, on her marriage with Charles II. of Spain, a cloak of gold "point d'Espagne," nine ells long. In 1698 the Duchess of Burgundy wore a little apron of "point d'Espagne" valued at a thousand pistoles. In 1722, at a ball at the Tuileries, all the gentlemen wore costumes of cloth of gold or silver trimmed with "point d'Espagne." In the same year the King of France had his carriage adorned with gold "point d'Espagne," and at the birthday fête of the Duke of Burgundy, in 1751, the gentlemen of the Court all wore costumes of cloth of gold or velvet trimmed with gold "point d'Espagne."

It is clear that this precious "point d'Espagne"

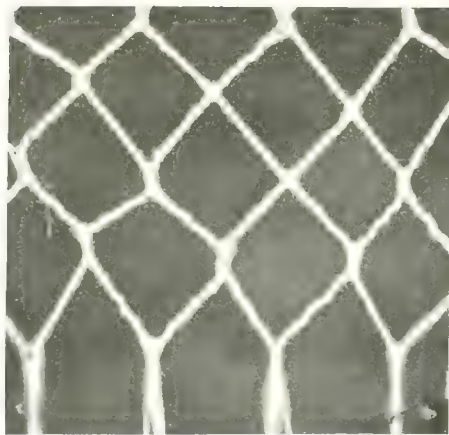
must have been made in great quantities and in extremely fine qualities, since its vogue endured for over a century, not only in Spain, but at the Court of France at the time of its greatest splendour. If it were nothing more than the gold or silver pillow-lace of coarse make shown in the examples quoted by Lefébure, Palliser, and others, it could never have held its own against the rivalry of the now rapidly developing Flemish, French, and Italian products; while to another hypothesis often put forward—that it was merely a later variant of Italian point de croix—may be replied that in that case it would have been called Italian, not Spanish. It does not seem likely that, at the time when the Italian laces were daily growing in favour and Spain was declining as a lace race, an Italian product should have been labelled with the name of Spanish.

But if "point d'Espagne" were, as seems entirely probable, the French name for the Spanish *punto de aguja*, the mystery is cleared up at once, and we see why the marvellously fine and delicate work was executed after ancient Arabic designs by the skilled hands of the Moors in the sixteenth century, and

\* Palliser, *l.c.* 117, 16.

† Palliser, *l.c.* 117, note.

‡ Palliser, *l.c.* 118, note.

[illegible]

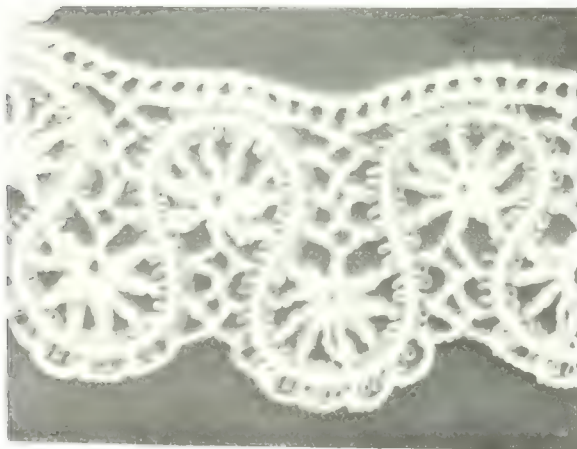
and, we have not been able to study this beautiful specimen, the nature of the illustration and the description in the catalogue are so clear that I am justified in hazarding the conjecture that this is the *punto de aguja*, or "point d'Espagne," of the 16th century. Not only does it bear the double-headed crowned eagle of Charles V., but the method of working, as described by Mr. Cole, is precisely that of the curiously combined "hook-stitch" and pillow-stitch of our *punto de aguja*, even to the little loops or "eyes" made by the *aguja*. The ground-work forming the eagles, also highly characteristic, is the *trabajo de punto* with the *trabaja de a raya*, the same as the *trabajo de a raya* in design and execution as seen at present in the white lace of the *bolero* now made in the provinces of Seville

and Huelva, and the imitation of the soft plumage on the breast by means of small loose "picots" or loops of thread is seen in fifteenth-century embroidery here, precisely this method having been adopted at that time to indicate the fleece of the lamb or the breast feathers of the pelican on chasubles and copes of Morisco workmanship. We take it, therefore, that this remarkable bed-cover, the origin of which is admitted to be uncertain, was made in Andalusia for Charles V. and inherited by his great-grandson Philip IV. Lacemakers who

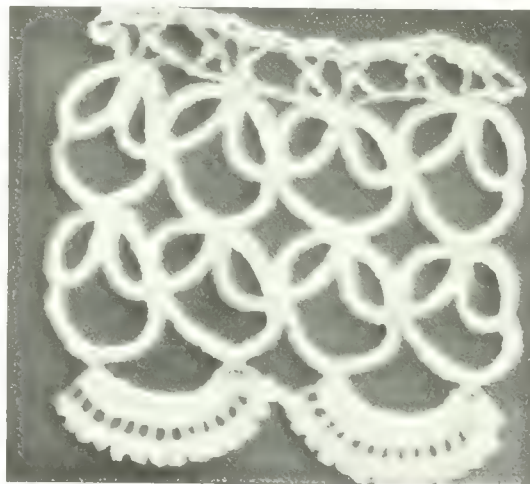
could produce such work as the ruff worn by Doña Victoria would certainly have been quite competent to make the bed-cover here described.

We have already shown (THE CONNOISSEUR MAGAZINE, June, 1909) how the Spanish *puntas* passed into history as *point coupé*, and how much confusion was thereby introduced into the popular view of Spain's share in the development of the textile arts. And when we find, in French and Italian, lace-terms which seem to have a close connection, in their literal sense, with the terms for similar work which are met with in Spanish earlier than they seem to be found in the other languages, and are still in use here to-day, it becomes worth while to examine into the possibility

\* *U. (Q.)* *U. (S.)* *U. (K.)* *U. (H.)* *U. (N.)* *U. (P.)* *U. (M.)* *U. (L.)* *U. (I.)* *U. (O.)* *U. (A.)* *U. (C.)* *U. (E.)* *U. (G.)* *U. (F.)* *U. (J.)* *U. (B.)* *U. (D.)* *U. (V.)* *U. (W.)* *U. (X.)* *U. (Y.)* *U. (Z.)* *U. (AA.)* *U. (AB.)* *U. (AC.)* *U. (AD.)* *U. (AE.)* *U. (AF.)* *U. (AG.)* *U. (AH.)* *U. (AI.)* *U. (AJ.)* *U. (AK.)* *U. (AL.)* *U. (AM.)* *U. (AN.)* *U. (AO.)* *U. (AP.)* *U. (AQ.)* *U. (AR.)* *U. (AS.)* *U. (AT.)* *U. (AU.)* *U. (AV.)* *U. (AW.)* *U. (AX.)* *U. (AY.)* *U. (AZ.)* *U. (BA.)* *U. (BB.)* *U. (BC.)* *U. (BD.)* *U. (BE.)* *U. (BF.)* *U. (BG.)* *U. (BH.)* *U. (BI.)* *U. (BJ.)* *U. (BK.)* *U. (BL.)* *U. (BM.)* *U. (BN.)* *U. (BO.)* *U. (BP.)* *U. (BQ.)* *U. (BR.)* *U. (BS.)* *U. (BT.)* *U. (BU.)* *U. (BV.)* *U. (BW.)* *U. (BX.)* *U. (BY.)* *U. (BZ.)* *U. (CA.)* *U. (CB.)* *U. (CC.)* *U. (CD.)* *U. (CE.)* *U. (CF.)* *U. (CG.)* *U. (CH.)* *U. (CI.)* *U. (CJ.)* *U. (CK.)* *U. (CL.)* *U. (CM.)* *U. (CN.)* *U. (CO.)* *U. (CP.)* *U. (CQ.)* *U. (CR.)* *U. (CS.)* *U. (CT.)* *U. (CU.)* *U. (CV.)* *U. (CW.)* *U. (CX.)* *U. (CY.)* *U. (CZ.)* *U. (DA.)* *U. (DB.)* *U. (DC.)* *U. (DD.)* *U. (DE.)* *U. (DF.)* *U. (DG.)* *U. (DH.)* *U. (DI.)* *U. (DJ.)* *U. (DK.)* *U. (DL.)* *U. (DM.)* *U. (DN.)* *U. (DO.)* *U. (DP.)* *U. (DQ.)* *U. (DR.)* *U. (DS.)* *U. (DT.)* *U. (DU.)* *U. (DV.)* *U. (DW.)* *U. (DX.)* *U. (DY.)* *U. (DZ.)* *U. (EA.)* *U. (EB.)* *U. (EC.)* *U. (ED.)* *U. (EE.)* *U. (EF.)* *U. (EG.)* *U. (EH.)* *U. (EI.)* *U. (EJ.)* *U. (EK.)* *U. (EL.)* *U. (EM.)* *U. (EN.)* *U. (EO.)* *U. (EP.)* *U. (EQ.)* *U. (ER.)* *U. (ES.)* *U. (ET.)* *U. (EU.)* *U. (EV.)* *U. (EW.)* *U. (EX.)* *U. (EY.)* *U. (EZ.)* *U. (FA.)* *U. (FB.)* *U. (FC.)* *U. (FD.)* *U. (FE.)* *U. (FF.)* *U. (FG.)* *U. (FH.)* *U. (FI.)* *U. (FJ.)* *U. (FK.)* *U. (FL.)* *U. (FM.)* *U. (FN.)* *U. (FO.)* *U. (FP.)* *U. (FQ.)* *U. (FR.)* *U. (FS.)* *U. (FT.)* *U. (FU.)* *U. (FV.)* *U. (FW.)* *U. (FX.)* *U. (FY.)* *U. (FZ.)* *U. (GA.)* *U. (GB.)* *U. (GC.)* *U. (GD.)* *U. (GE.)* *U. (GF.)* *U. (GG.)* *U. (GH.)* *U. (GI.)* *U. (GJ.)* *U. (GK.)* *U. (GL.)* *U. (GM.)* *U. (GN.)* *U. (GO.)* *U. (GP.)* *U. (GQ.)* *U. (GR.)* *U. (GS.)* *U. (GT.)* *U. (GU.)* *U. (GV.)* *U. (GW.)* *U. (GX.)* *U. (GY.)* *U. (GZ.)* *U. (HA.)* *U. (HB.)* *U. (HC.)* *U. (HD.)* *U. (HE.)* *U. (HF.)* *U. (HG.)* *U. (HH.)* *U. (HI.)* *U. (HJ.)* *U. (HK.)* *U. (HL.)* *U. (HM.)* *U. (HN.)* *U. (HO.)* *U. (HP.)* *U. (HQ.)* *U. (HR.)* *U. (HS.)* *U. (HT.)* *U. (HU.)* *U. (HV.)* *U. (HW.)* *U. (HX.)* *U. (HY.)* *U. (HZ.)* *U. (IA.)* *U. (IB.)* *U. (IC.)* *U. (ID.)* *U. (IE.)* *U. (IF.)* *U. (IG.)* *U. (IH.)* *U. (IJ.)* *U. (IK.)* *U. (IL.)* *U. (IM.)* *U. (IN.)* *U. (IO.)* *U. (IP.)* *U. (IQ.)* *U. (IR.)* *U. (IS.)* *U. (IT.)* *U. (IU.)* *U. (IV.)* *U. (IW.)* *U. (IX.)* *U. (IY.)* *U. (IZ.)* *U. (JA.)* *U. (JB.)* *U. (JC.)* *U. (JD.)* *U. (JE.)* *U. (JF.)* *U. (JG.)* *U. (JH.)* *U. (JI.)* *U. (JJ.)* *U. (JK.)* *U. (JL.)* *U. (JM.)* *U. (JN.)* *U. (JO.)* *U. (JP.)* *U. (JQ.)* *U. (JR.)* *U. (JS.)* *U. (JT.)* *U. (JU.)* *U. (JV.)* *U. (JW.)* *U. (JX.)* *U. (JY.)* *U. (JZ.)* *U. (KA.)* *U. (KB.)* *U. (KC.)* *U. (KD.)* *U. (KE.)* *U. (KF.)* *U. (KG.)* *U. (KH.)* *U. (KI.)* *U. (KJ.)* *U. (KK.)* *U. (KL.)* *U. (KM.)* *U. (KN.)* *U. (KO.)* *U. (KP.)* *U. (KQ.)* *U. (KR.)* *U. (KS.)* *U. (KT.)* *U. (KU.)* *U. (KV.)* *U. (KW.)* *U. (KX.)* *U. (KY.)* *U. (KZ.)* *U. (LA.)* *U. (LB.)* *U. (LC.)* *U. (LD.)* *U. (LE.)* *U. (LF.)* *U. (LG.)* *U. (LH.)* *U. (LI.)* *U. (LJ.)* *U. (LK.)* *U. (LL.)* *U. (LM.)* *U. (LN.)* *U. (LO.)* *U. (LP.)* *U. (LQ.)* *U. (LR.)* *U. (LS.)* *U. (LT.)* *U. (LU.)* *U. (LV.)* *U. (LW.)* *U. (LX.)* *U. (LY.)* *U. (LZ.)* *U. (MA.)* *U. (MB.)* *U. (MC.)* *U. (MD.)* *U. (ME.)* *U. (MF.)* *U. (MG.)* *U. (MH.)* *U. (MI.)* *U. (MJ.)* *U. (MK.)* *U. (ML.)* *U. (MM.)* *U. (MN.)* *U. (MO.)* *U. (MP.)* *U. (MQ.)* *U. (MR.)* *U. (MS.)* *U. (MT.)* *U. (MU.)* *U. (MV.)* *U. (MW.)* *U. (MX.)* *U. (MY.)* *U. (MZ.)* *U. (NA.)* *U. (NB.)* *U. (NC.)* *U. (ND.)* *U. (NE.)* *U. (NF.)* *U. (NG.)* *U. (NH.)* *U. (NI*



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AN IN ROBERT PROFFENS TO IMITATE  
UNTO DE ALIA SIMILE (1894)



## *Punto de Aguja and Point d'Espagne*

of a connection between them which has not yet been recognised.

The Italian *merletto* is the diminutive of *merlo*, one meaning of which is "a battlement." The French *dantelle* is supposed to be derived from *dantelé* (battlemented). And the points with which the traditional *velo de pez*, or *malla* (netted lace), of Andalusia is always finished, are still called *almenillas*, the diminutive of *almena* (a battlement).

In an engraving by Abraham Bosse, called "The Warehouse of Laces in the Gallery of the Palace,"<sup>1</sup> fifteen out of the eighteen pieces of lace displayed are edged with *puntas*, rounded or peaked, suggesting that "points" were the fashionable shape as well as

the fashionable stitch at that period. All the earliest pattern-books, no matter what their nationality, show designs finished in "points." Possibly, as many writers suggest, these *punti in aria* were introduced by Italian workers as a protest against the restraints imposed by the linen foundation out of which the geometrical reticella and cut-work lace were so to say abstracted. But the *point d'Espagne* of 18th-century Victoria bears no trace of derivation from geometrical drawn-thread or cut linen, yet nothing could be more manifestly *punti in aria* than the edges of her ruff.

We know that *puntas* of extremely fine *pasamaneria* were made by the Moriscos, and these are still made in Andalusia and still bear that name. Any pointed edging to needle or pillow lace, drawn-thread, or

<sup>1</sup> *Illustration*, p. 107, fig. 62.



NO. X.—*PUNTA*S OF *PASAMANERIAS* OR *ELLIS COMPTON*—THE FIRST A *MUFF*—THE THIRD A *WIG*—WHICH CONSTITUTE THE *ELLIS*—NOW HAVE BEEN ON *ELLIS* THE *ELLIS*—THE *ELLIS* WAS ON

embroidery, modern or antique, is still called *puntas*. On the other hand, the Arabic work in *zocador* of both needle and pillow lace is here called the *punto*. No Spaniard could confuse *punto* and *punta*, but it is unlikely that such a confusion should have arisen abroad in the fifteenth and early sixteenth centuries, when there was a large number of different *puntos* in the Spanish style.<sup>2</sup> The French "point" is no doubt a literal translation of the Spanish "punto," but how uncouth and far-fetched is the English term "needle-point"! Why needle-point? Why not the simple word *point* or *needle-made*, or simply *needle* meaning which has been sought in vain in the English and French versions.

We suggest that the *pointas* of Le Puy were the *puntas* of Spain, while the "points" of France and the "punti" of Italy were the "*puntos*" of various classes in which "*puntas*" were made by the Moriscos before the sixteenth century, and that England, after long use of the actual words "*punto*" and "*punta*" without a clear understanding of their precise meaning, eventually merged them both in the current term "point lace."

In the titles of the early English pattern-books (see, e.g., Mr. Platt's bibliography) the term needle-point nowhere occurs: according to the same authority (page 250), it first appears in the wardrobe of Elizabeth I., William and Mary. But if we accept the French "point" as a popular mistranslation of the Spanish "*punto*" or "*punta*," its use becomes natural and inevitable.

It is worth observing also that the German word for lace—*Spitze*—means a point or peak. In the dearth of German books of reference in Seville we cannot find out at what date this word first acquired the meaning of "lace," but through the kindness of a friend in England we have a reference to a book by Hulsius, published in 1616, in which it is defined as "*cuspis, cacumen, sommet, point.*" This suggests that at that date the word did not yet bear the secondary meaning of "lace" which it now has, and it would be interesting to find out whether here too a translation or mistranslation of the Spanish "*punto*" or "*punta*" has got into the language.

To sum up, we still find, in Andalusia, not only the distinctive terms, but the distinctive patterns and work known as—

If our hypothesis is correct, the earlier use of the word "point" as applied to the pillow-laces of Flanders, Mechlin, Valenciennes, etc., is correct, and not, as is so often said, a misuse of the term. The Northern lace-makers of the sixteenth and seventeenth centuries would have been as much justified in calling their bobbin laces "Point de Malines" or "de Flandres," as were those of Italy in speaking of "Punto di Venezia" or "di Genova." The people really in error were the English dictionary makers of a later date, who translated the French "*point*" into "point" instead of "stitch."

*Punto de aguja* (hook-stitch), with the implements traditionally used for its production, and an Arabic form in the designs.

We venture to suggest in conclusion that these distinctive Spanish lace terms furnish in themselves strong evidence that Spain in the fifteenth and sixteenth centuries was the most advanced of the lace-producing countries of Europe; while the Arabic designs in the Morisco *pasamaneria*, and the Arabic characters in the ruff of Doña Victoria, practically prove that Spain learnt to make lace under the Moslem dominion.

*Punto de bolillo* (bobbin-stitch), including a class of lace called indifferently *punto de doce bolillos* (twelve bolillo-stitch) and *punto morisco*.

*Pasamaneria* (Morisco fringe) or *pasamaneria*, which is also called *puntas*, and forms sharp points or peaks. This decoration is found, as we have already shown (THE CONNOISSEUR MAGAZINE, June, 1909), on thirteenth-century tombs in Seville Cathedral. That much of it is of lace-like fineness is proved, we think, by the specimens reproduced here (No. x.), worked on home-spun linen of about the seventeenth century. That from it sprang the French and English "*passemens*" and "*passemens dentelés*" of the sixteenth century is probable from the fact that the word has in Spanish, as applied to the Arabic work, an appropriate

<sup>2</sup> See, e.g., the title of the *Libro de la Orficeria* from the time of Philip VIII., printed in Seville in 1571. Pallas, l. c. p. 238.



# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to afford information required by Correspondents.]

## UNIDENTIFIED PAINTING.

DEAR SIR,—With regard to the unidentified oil painting of which Mr. W. L. Beckman writes in the July CONNOISSEUR, and of which there is a photograph on page 189, I have in my possession an oil painting obviously by the same artist. The figures of St. Joseph, the Virgin, and St. John are identical, but the Child's head is turned outwards, and the left hand extended. The figures are from the same models as those in the photograph. The picture is unsigned, and is 30 in. by 38 in.

Yours truly,  
E. R. WAKE.

## ANTIQUE JUG.

DEAR SIR,—I have been a subscriber to THE CONNOISSEUR since its commencement, and should be much obliged if you could put an illustration in one of the forthcoming numbers of the enclosed jug with a query as to where it was made. The description is: paste, very soft white; glaze, clear, faintly bluish, run a little at base, where it is speckled in the firing; transmitted light orange; decoration on handle, and dentil work inside mouth chocolate brown; decoration of flowers rather coarse, with much green of the Bristol shade and style. I have had great experience in porcelain, but cannot place it.

Faithfully yours,  
EDMUND F. BRODERIP.

## UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—I have an oil painting which, I think, may prove of

some interest, and to I believe, I am anxious to discover the name of both the subject and the artist who painted the picture, and I shall feel grateful for any information on the subject. It is believed to be an original painting, even of the old masters, and by the tone of the work, painting, and especially by the handsome jewels worn by the lady (the pearls being large, and also the precious stones, seen on the shoulder), gives the impression that the bearer must have been a person of some consideration, which leads me to hope that with your kind help some information may be gained regarding both the original and the painter. Thanking you in anticipation,

I am, dear Sir, yours faithfully,

"M. H."

## UNIDENTIFIED PAINTING.

DEAR SIR,—The same oil painting (*Madonna*) of July issue is to be seen also in Castle Liblitz, S. Bisehitz, Bohemia, Austria. Owner: Countess de Thlese. I have heard it is painted by one of the Italian schools.

Yours truly,  
LEONORINE, Countess  
PODSKATZKY-LIBLITZ-  
STERN.

## UNIDENTIFIED

PAINTING (2).

DEAR SIR,—I thank you for your letter, and beg to enclose photo of picture for identification.

Yours faithfully,  
W. W. N. S.

## UNIDENTIFIED PAINTING (1).

DEAR SIR,—I have a photograph of



ANTIQUE JUG.





UNIDENTIFIED PORTRAIT (1)

I do this with the object of obtaining both your  
and those of your readers as to the author of  
Yours very truly, J. P. CLARKE.

Yours very truly, J. P. CLARKE.



UNIDENTIFIED PORTRAIT (2)

but the grain of the mahogany is much the same as  
your clock. On the corners of my clock each side  
the head is painted glass, very dark. Your clock  
perhaps has more mechanical works than mine, but I  
consider the face of mine more handsome. All the  
work also is beautiful.

Yours truly, MARY E. LEE.

#### UNIDENTIFIED PAINTING (2).

DEAR SIR, I send herewith a photo of an oil  
painting for identifica-  
tion. Can you give me  
any idea of the name of  
the family and the artist?  
Several gentlemen tell  
me they think it is a  
Raeburn by the class of  
the work. If you can  
identify it, write me by  
post, not to the  
The Connoisseur  
for identification.

Yours truly,

WILKINS  
FALLEN

OLD CHURCH  
CHURCH

DEAR SIR, I have  
just seen a copy of The



UNIDENTIFIED PAINTING (1)

## Notes and Queries

CONNOISSEUR for July, and am greatly interested in the illustration and description of the long-case Chippendale clock given on page 162.

Mr. Francis Denby, with whom I live, has one which appears to us to resemble the one illustrated in many respects. It has been in the possession of the present owner forty-seven years, and was known, but not owned, by the man he bought it from for over sixty years. It measures nine feet within two inches to the top of the centre ornament, and twenty-four inches across the widest part of the head.

There is, however, no barometer or sun or high-water marks; the moon is depicted and works correctly. The face is white, and unfortunately in her zeal for cleaning Mrs. Denby has almost obliterated the name of the maker. The first name



UNIDENTIFIED PAINTING (2)

seems to be "Sargent," and the last letter of the second name "ton." The pillars both on the case and head are identical, as also the general disposition of the head. It is said to be a so much better rate as the specimen depicted in THE CONNOISSEUR MAGAZINE, but is a fine, handsome looking and excellent timekeeper. Trusting this may be of some slight interest to you.

I AM, YOUR OBLIGED SERVANT,  
MISS MARY A. MASON.

UNIDENTIFIED  
PAINTING (3)

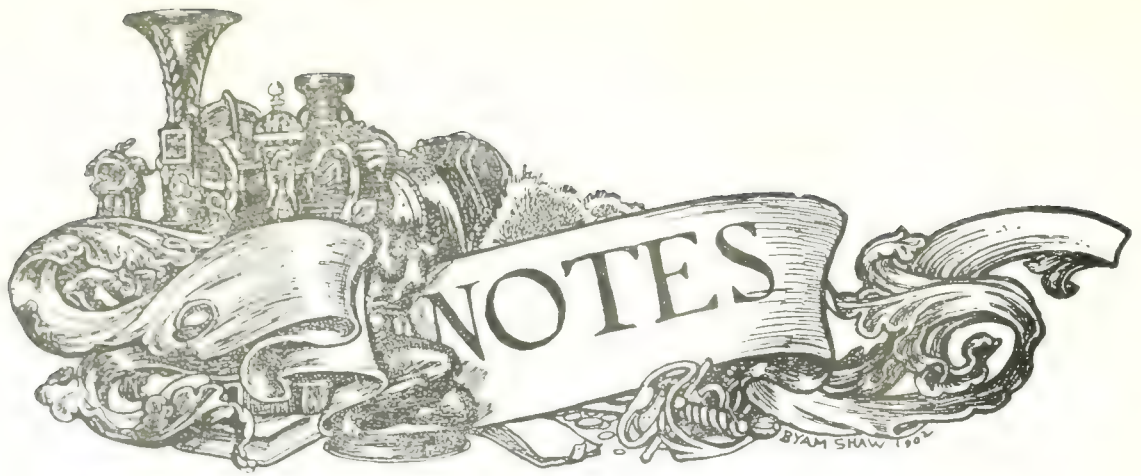
DEAR SIR, — Would you so kindly insert

the enclosed photo of a very old picture (said to be a likeness of St. Dunstan at the old monastery at Mayfield), with a view to throwing some light on the artist.

Yours faithfully, A. B. DANIELL & SONS.



UNIDENTIFIED PAINTING (3)

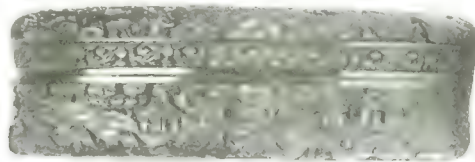


The "Notes" column of our magazine  
 contains a very interesting article on boxes, silver,  
 and other articles, with illustrations.  
 One of the boxes is in old carved tortoiseshell  
 and is very fine, which surpasses any that I have  
 seen. I have much pleasure in sending you  
 the top, bottom, and sides of the box, as the  
 artist has done.

#### Notes: Mull and Spoons

I returned from Edinburgh to  
 Glasgow on the 1st of June, and on the 2nd of

1854), two things attracted my juvenile attention:—  
 First, when we came to the English border, two  
 officials entered the long, uncomfortable, third class  
 carriage in which one then travelled, and proceeded to  
 search the pockets and small bags of every passenger  
 for spirits. I was greatly astonished to see them take  
 from a man sitting near me a black bottle of whisky,  
 of which about one-third of the contents had been  
 drunk. It was subsequently explained to me that  
 the duty upon all spirit was very much heavier in  
 England than in Scotland, so that every precaution  
 was taken to prevent whisky passing from the north  
 to the south. I believe, a very few years after this  
 time, the duty was made the same in both countries.

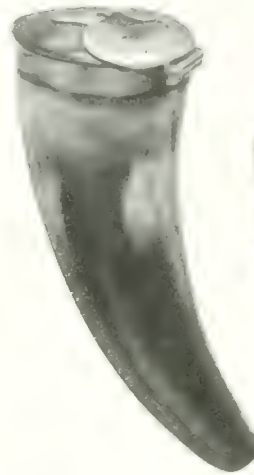
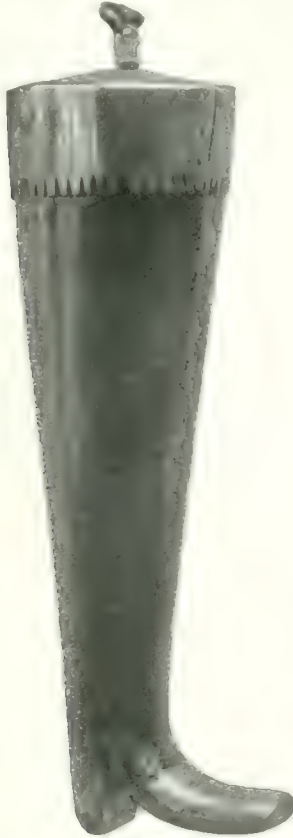




## Notes

The next thing that astonished my youthful inexperience was to see a fellow traveller, a brave Scotsman, *take snuff with a spoon*. From a copious pocket he produced a horn mull, from which he took a small bone spoon, dipped the bowl of it into the snuff, drew that charge up one nostril, and then supplied the other in the same way. This operation was repeated

told of an old divine, to whom the box was presented, replying, "No thank you, sir; if the Almighty had intended me to make a dishon of my nose, I am quite sure He would have turned it up the other way!" Perhaps the reply, said to have been given by a doctor to his patient, may also be recorded. Patient: "Doctor, do you think the amount of



SCOTCH MULLS AND SPOONS

at frequent intervals. I have often tried south-country curio dealers for a mull and spoon, but always failed. Upon applying to an Edinburgh dealer, I was more fortunate, and obtained the two examples here illustrated.

The "bool" stands seven inches high, and appears to have been made from one piece of horn. The spoon is large enough for a wholesale consumer, and the bowl is perforated with four holes, so that the snuff may be drawn up freely.

Mull number two is smaller, and of a common type, but the spoon is quite artistic. It represents a racehorse with his legs drawn under. The end of the flowing tail is worked into a small spoon, and five perforations are made in the bowl for the purpose of easily drawing up the snuff.

The habit of snuffing still lingers, but it is greatly modified since my young days. A story was then

snuff I take is likely to attract me, to which I replied, "No, sir; I don't think any man with any brains would ever take snuff!"

As old English glass is very popular at the present time, I thought the enclosed sketch of Burke's

A "Burke" might be of interest to you. I should be pleased to send you a photograph of same if you would like to reproduce it for your magazine. The late Mr. Jahn, Curator of Harley Museum, considered it a very valuable specimen.

The glass is very well engraved, and is the size of sketch.

### Portuguese Silver Dish

THE accompanying illustration is of a Portuguese silver dish of large size, at Windsor Castle.



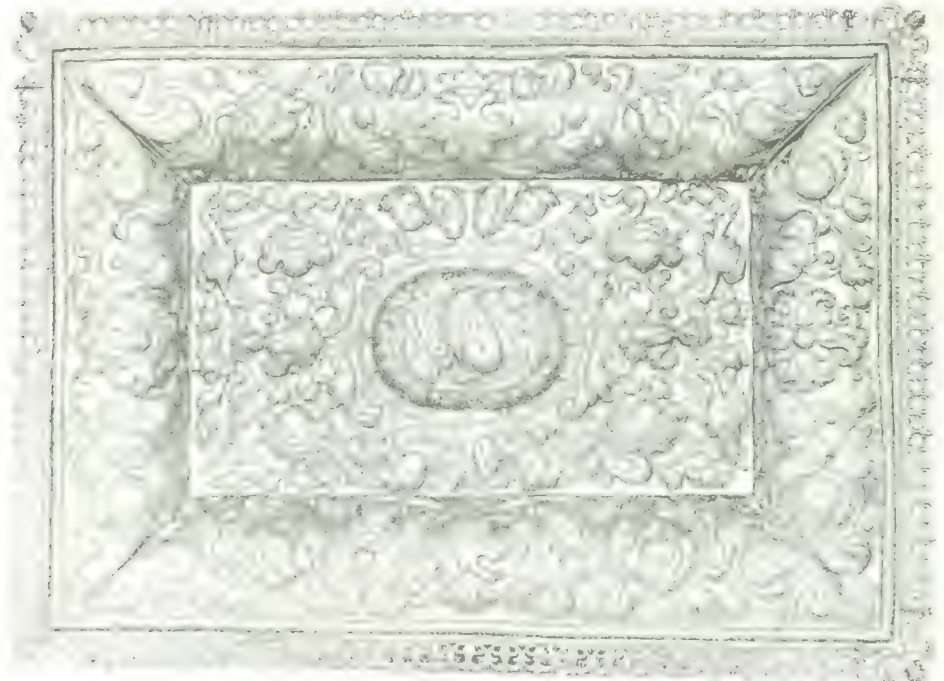
FRONT VIEW



BACK VIEW

to the prevailing belief, there are no pieces of Portuguese silver of Catherine of Braganza in the collection. Valuable presents of plate were no doubt made to Catherine

on her marriage to Charles II., but no trace of these can be found. Whether she took them back with her to her own country cannot be determined. All the English plate—such as an immense silver Wine



Crown in the Portuguese royal collection was melted with great quantities of other old plate, Portuguese and Spanish, Italian and German, French and Flemish, when the extravagant King John V.—the builder of the Necessidades Palace at Lisbon—engaged the services of the celebrated French goldsmiths, François Germain and his son, François Thomas Germain, to make plate for him in emulation of the magnificent silver of the French Court of Louis XV. The great and splendid services, wrought by these clever craftsmen, are still at Lisbon, though several pieces are believed to have been left behind or lost when the Portuguese royal collection was taken to Rio de Janeiro upon the threatened invasion of Portugal by Napoleon.

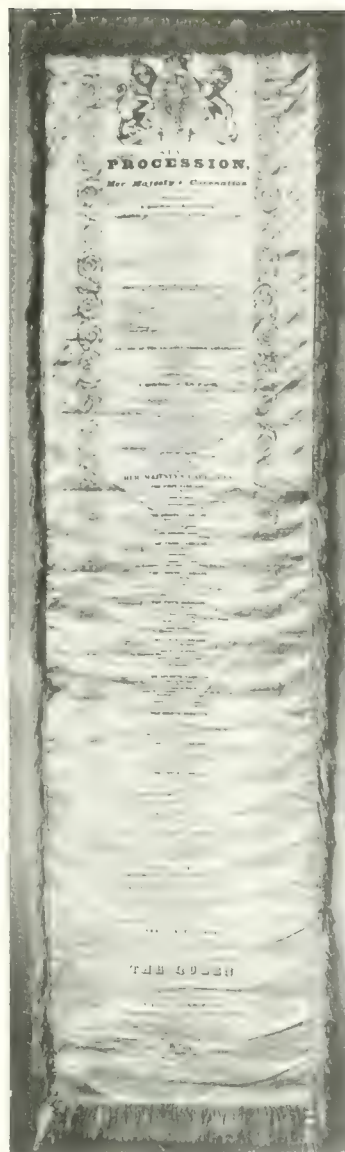
The dish here illustrated is, in the writer's opinion, of Portuguese workmanship, the embossed decoration of flowers and birds being characteristic of Portuguese work about the year 1700; but it has not been at Windsor Castle since or near that date, having been acquired by George IV., in the luxurious days of his reign.

British Consul in South America. The name of the consul and the actual occasion upon which the gift of this interesting piece of plate was made to the future English king are, unfortunately, not mentioned in the record preserved at Windsor Castle.—E. ALFRED JONES.

#### Coronation Scroll

WE beg to enclose a photograph of the silk scroll of the State Procession of the late Queen Victoria, which we think should be of interest to readers of THE PICTURE.

THE sale of the picture of *Mrs. Wilkinson*, by Sir Henry Parkes, R.A., for £25,115, the record price for an English portrait sold by auction, will be remembered by our readers. Through the kindness of the purchasers, Messrs. Duveen Brothers, we are enabled to give a reproduction of the beautiful work. It is a fine oil



CORONATION SCROLL

Cleveland, one of the most notorious beauties of the court of Charles II., which appears on the cover, taken from the well-known picture by Sir Peter Paul in the collection of Earl Spencer.

#### Books Received

*The History of the English Language*, by J. A. H. Murray, F.R.S., 18s. 6d. (Oxford University Press.)  
*Essay Office Register*, 18s. 6d. (Oxford University Press.)  
*The History of the English Language*, by J. A. H. Murray, F.R.S., 18s. 6d. (Oxford University Press.)  
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blue and gold sash, 34 in. by 38 in., signed and dated 1764, 460 gns.; J. Opie, *Portrait of Charles Macklin, the Actor*, in green coat with brass buttons, 28 in. by 23 in., 250 gns.; Sir W. Beechey, *Portrait of Lady Boydell*, in white dress with black lace shawl and pink sash, 26 in. by 22 in., 250 gns.; Sir H. Raeburn, *Portrait of John Thomson, of Edinburgh*, in grey coat with roll collar, 29 in. by 24 in., 920 gns.; E. Gainsborough, *Portrait of Richard Third, Duke of Gloucester*, in crimson robes, with white wig, 29 in. by 24 in., 340 gns.; Sir J. Reynolds, *Portrait of a Girl*, in brown dress and white head-dress, her hands in a red muff, 29 in. by 24 in., 900 gns.; Sir H. Raeburn, *Portrait of Lord Polkennet*, in crimson robes with white bands, 29 in. by 24 in., 800 gns. The property of the late P. W. Flower included: P. de Koninck, *An Extensive Landscape*, with buildings among trees, 35 in. by 43 in., 1,100 gns.; and Karl Van de Pluim, *A Money Changer*, panel, 17 in. by 15 in., signed with initials and dated 1659, 240 gns. Two unnamed properties consisted of Sir H. Raeburn's *Portrait of Mrs. Dundas, of Dundas*, in dark grey dress, trimmed with a white frill, 34 in. by 26 in., 5,000 gns.; and J. Hoppner's *Portrait of Miss Maria Bover*, in white dress and large white lace cap with pink bow, 29 in. by 24 in., engraved by Caroline Watson, 1,000 gns. The late Mrs. Sarah Haden's Raeburn *Portrait of Mrs. Margaret Mair (née Thompson), of Plantation, Glasgow*, in green silk dress with white fichu and white lace cap, 58 in. by 46 in., 1,850 gns.

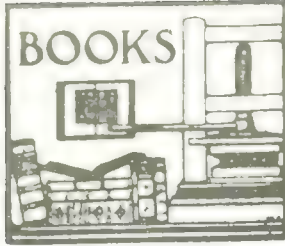
Lord Abercromby's family and other portraits removed from Ferntower House, Crieff, N.B., included: J. Hoppner, *Portrait of Sir Ralph Abercromby*, in scarlet military coat, with the Ribbon and Star of the Bath, 29 in. by 24 in., 1,150 gns.; and fine portraits by Sir H. Raeburn, *Right Hon. General Sir David Baird, Bart., K.C.B.*, in scarlet military coat, buff breeches and high boots, wearing the Ribbon and Order of the Bath, standing in front of his white charger, 93 in. by 59 in., 2,900 gns.; *Lady Baird (née Preston Campbell)*, in deep red dress, with cloak of same colour, a large black retriever dog springing up to welcome her, 93 in. by 59 in., 2,000 gns.; *George Abercromby, of Tullibody, father of the celebrated Sir Ralph Abercromby*, in green coat, red tartan vest, black breeches and high boots, 48 in. by 39 in., 650 gns.; *Alexander Lord Abercromby*, in grey coat with white vest and frill, 29 in. by 24 in., 680 gns.; and *General Sir Robert Abercromby*, in scarlet military uniform, 29 in. by 24 in., 300 gns. Mr. D. L. Allen, of Harrow-on-the-Hill, sent his Gainsborough *Portrait of Lady Anne Ponsonby*, in white and pink dress with bows of pink ribbon on the sleeves, 29 in. by 24 in., 8,300 gns. Other properties included: Sir H. Raeburn, *Portrait of John Campbell, of the Bank of Scotland*, in brown dress with deep roll collar, 29 in. by 24 in., 480 gns.; E. de Witte, *Interior of the Nieuwe Kerk at Delft*, 33 in. by 37 in., signed and dated 1658, 1,200 gns.; two early Hoppner portraits, *Mrs. Caygill, of Shay, near Halifax*, in white muslin dress and black cape, 35 in. by 27 in., 150 gns.; and *Sir James Ibbetson*, in purple coat, buff vest and white stock, 35 in. by 27 in., 155 gns.

L. Simon, *Portrait of a Gentleman*, 34 in. by 28 in., 520 gns.; Sir H. Raeburn, *Portrait of Mrs. Gevine*, in white dress with blue sash, 29 in. by 24 in., 200 gns. The late Mrs. M. M. Beitte's two Raeburn portraits were: *John Balfour, Publisher and Bookseller, of Edinburgh*, in blue coat and vest, 29 in. by 24 in., 220 gns.; and *Mrs. John Balfour*, in white dress and flowered shawl, large mob cap, 29 in. by 24 in., 1,250 gns.

Two examples of Sir H. Raeburn were sold by order of the trustee of Mr. James Christie Traill, of Rattar and Hobbister. These were *James Traill of Hobbister and Rattar*, born in 1737, in blue coat, buff breeches, with white stock and frill, seated in a crimson chair, 49 in. by 39 in., 3,500 gns.; and *Lady Janet Traill, daughter of William, 10th Earl of Caithness*, in pale yellow muslin dress, yellow sash, hair bound with blue ribbon, 49 in. by 39 in., 14,000 gns. A few portraits sold by order of the executors of Lady Balfour, of Fife, included two by Sir H. Raeburn, *William Balfour, Lord Polkennet*, in red gown, white bands and white wig, 51 in. by 39 in., 320 gns.; and *Mrs. Baillie, second wife of Sir John Sinclair, and second wife of Lord Polkennet*, in white dress with blue striped sleeves, seated on a bank, 51 in. by 39 in., 1,100 gns.

The choice collection of pastel and gouache drawings by Daniel Gardner, the property of Lady Strachey, came up for sale at Christie's on July 17th. The collection was purchased from Anne Eliza Dixon, grand-daughter of the artist. The sixty-three lots, for the most part portraits of unknown men and women, realised £952.

On July 19th Messrs. Foster sold an example of Jacob Ruysdael, *Woody Landscape*, with river in the foreground, and cattle and sheep on the banks, panel, 20 in. by 25 in., signed, 370 gns. On July 21st Messrs. Christie sold the old and modern pictures and drawings of the late Mr. John Polson, of Thornby and Tranent, and from other sources. Mr. Polson's pictures included: T. S. Cooper, *On the South Downs*, 25 in. by 35 in., 1865, 105 gns.; Peter Graham, *Children of the Mist*, 38 in. by 54 in., 1876, 350 gns.; J. Linnell, sen., *The Last of the Year*, 38 in. by 53 in., exhibited at the Royal Academy, 1866, 138 gns.; A. Neuhuys, *A Letter from Home*, 39 in. by 27 in., 480 gns.; Erskine Nicol, *Religious and Secular Literature*, a pair, on panel, 8 in. by 11 in., 1876, 105 gns.; and two by Sir J. Noel Paton, *The Fairy Raid: coming off a Changeling*, *Midsummer Eve*, 36 in. by 56 in., exhibited at the Royal Academy, 1867, 300 gns.; and *Faith and Reason*, arched top, 61 in. by 42 in., 1870, 135 gns. A picture by Sir L. Alma-Tadema was sold by order of the executors of Lady Hallé, *The High Priestess*, 13 in. by 11 in., 245 gns.—this was presented by the artist to Sir Charles and Lady Hallé on the occasion of their marriage. Other properties included several drawings by J. M. Whistler, notably a *Portrait of the Artist*, 10 in. by 6 in., black chalk on brown paper, 72 gns.; and *The Fishwife*, 26 in. by 18 in., 50 gns. Pictures by J. Israels, *Fisher Girl*, in brown dress with grey cap, 25 in. by 17 in., 100 gns.; and *A Man*, in brown coat and hat, 25 in. by 19 in., 200 gns.



## BOOKS

ed privately printed copies, 4 vols., 1889-96,  
with a full index; *Middlesex Annals*,  
1700-1814, 2 vols., 1841, 8vo, £20 (orig. bds.); *Trial*  
*Trials for Adultery*, 7 vols., 1780-81, 8vo, £30  
(orig. bds.); *The Life of John Gorton, Centurion*  
*and Adventurer in California &c.*, 1847, 8vo, 12  
vols., 1847-77, 8vo, £14 5/- (orig. mor.);  
*Walter Raleigh's History of the World*, with 160 coloured  
by Cruikshank, 1816, 4to, £10 (orig. bds.);  
*With Cannon*; *History of the first edition*  
of 1470, folio, with painted capitals and the emblazoned  
arms of the Venieri family on the first page, £20 (old  
copy); *Manuscript of the English language* of the  
14th century, on vellum, containing an account of the  
*of the Saints*, £80 modern mor., imperfect at the  
beginning and end and some leaves defective; and 17  
volumes of Benjamin Disraeli's works, all presentation  
copies, in 16 vols. and 1 volume. They comprised  
*The Jewish Rabbi*, 1830; *The Wondrous*  
*Abey*, 3 vols., 1833; *Contarini Fleming*, 4 vols.,  
1834; and others. A full had been rebound, but  
nevertheless realised £80, almost solely by reason of the  
fine binding. The two days' sale pro-

[illegible]



*In the Sale Room*

unbound, and a torn and soiled copy of Charlotte Brontë's *Jane Eyre*, 3 vols., 1847, for £9 (orig. cl.). A really good copy of the first edition, worn, in the original cloth, red, green, and white, showing some present price, though the first edition is real and

The rest of the collection, which formed the first few days of August, was eventually disposed of by Messrs. Sotheby. On the 21st they sold for £32 (mor., g.e.) a complete set of Pickering's *Aldine Edition of the British Poets*, 53 vols., 1835-53, small 8vo (mor., g.e.), a fine but rebound copy of the first Edinburgh edition of *Burns's Poems*, 1787, 8vo, for £10 15s. (hf. mor., hf. red, Fols. & conts., 1822, 2vo, for £14 (modern, hf. red) and Smith's *Illustrations of the Zoology of South Africa*, 5 vols. in 3, 1829, for £19 (mor., g.e.). This library, which had been formed by Mr. G. Seton Veitch, of Paisley, was noticeable chiefly for the number of English classics contained in it, among them being many of Dyce's scholarly editions of the works of the old dramatists. The 135 lots in which it was catalogued sold for £771 and some few shillings, a remarkable contrast when compared with the £5,292 obtained for 284 lots on July 27th in the same rooms. These sums are a good proof of the estimation, often, even at these times, between the collector's wish and those much sought after productions which may be classed without any stretch of imagination among the treasures of literature.

This sale of July 27th was indeed composed mainly of tracts, most of which were regarded as being of literary interest in a very limited sense. These, like the eighteenth-century Powder Horn, scored with a view of New York as the city was in the eighteenth century, we must overlook in favour of numerous books of more than ordinary importance which dotted this catalogue throughout. There was, for instance, W. A. DICKENS'S *Letter of Advice to a Young Poet*, 1721, 8vo, which was bought by Mr. J. H. B. for £7. This was only a fair copy, but £7 seems little enough for it, as also does £6 for Dean Swift's *Letter of Advice to a Young Poet*, 1721, 8vo, of which only two other copies appear to be known. In other respects purchasers were not so favoured, as some of the following quoted prices will show: Ireland - 17

the four numbers of *The Germ*, in their original wrappers, £40; Braithwaite's *Barnabe Rannerium, or Barnabee's Journal*, 1638, 12mo, £45 old russ. ex. by Rogers; Paine's presentation copy of Carlyle's *Sartor Resartus*, 1834, 8vo, £30 (hf. cf.); Bacon's *De Sapientia* (1605), 4to, 12mo, 16mo, 18mo, 16s. 6d. each; Goldsmith's *Vicar of Wakefield*, 2 vols., printed 1768, 1770, 1771, 1772, 1773, 1774, 1775, 1776, and the same author's *She Stoops to Conquer*, 1773, 8vo, £15 (hf. new, 20s.). The first edition of the same title is scarce, with a page 75 as printed 5s., and the second edition, page 100 as printed "100" instead of "Hastings." These errors were corrected in the later editions.

Dekker's *Whole Magnificent Entertainment*, by Edward Allde in 1604, 4to, is a scarce work, and so is *Musickes Choice* by John Ford in 1604, 4to. *The Merry Wives of Windsor*, printed in 1604, 4to, realised £25 10s. (unbnd.), and the latter £15 10s. (unbnd.). *Greene's Penelope's Webb*, printed by Hodgets in 1601, 4to, unbnd., realised £10 10s. These prices are examples of "collector's books," which have been defined, whether national or not, as books which have been bought by Thomas Drake's *Tin Counterdemands* is another work of much the same kind, complicated somewhat by the fact that the author is unknown except by name, and that there is something on the face of this book which is four leaves to show when it was printed, where, or by whom. It is a book, however, with even more of the one knows anything about it, and that it should, under these happy circumstances, have realised £11 5s. is one of the best things. Such an example, however, account for the large total sum realised at this sale, and, as a matter of fact, the *Illustrations of the Holy Scriptures*, for the first edition of which there were many.

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As most people know, the auction season, which in October, generally ends with the last days of the following July, but this year Messrs. Sothel & Co. have continued the sale of the contents of the library of the late Mr. A. C. Cruikshank, which was sold on the 28th of July in the same rooms. Indeed, the Cruikshank sale was of the same character, and it is not proposed to notice either the Cruikshank or the Sothel & Co. sale, as they were not conspicuous either for their rarity or their condition.

Engravings

... importance, apart from ... during the month, but ... Mrs. *Musters*, after Romney, ... other subjects by the ...

At Sotheby's at the end ... *W. ...* ... were ... an impression ...

A Louis XVI. oblong gold toilet box, ... At Sotheby's ...

... during July was sold the extensive collection of Egyptian antiquities formed by the late F. G. Hilton-Price, the 1,500 lots realising over £12,000. The late collector commenced his researches many years ago, at a time when private collectors were very limited in number, and although his collection lacks the imposing ... it is yet completely illustrative of the arts and ... Amongst the more ... a fine portrait head of hard black- ... of the twenty-sixth dynasty, which realised £305, and a small figure of a ... £170. Two very ... of Chensu in bronze each realised £125, a figure of Heru-pa-chrat went for £154, and £90 was given for a faience figure of a hippopotamus. Several of the vases in gold and silver made high prices, two ... £205 and £203 respectively, and two ... £275 and £370. In conclusion, record must be made of a fine portrait of a lady painted ... Greco-Egyptian, which ... One of two high prices were realised at ... medals held by Messrs. Glendinning towards the end of the month, an Edward VI. half-crown, ... £20, and £11 being given for a medal with bars for Corunna and Java.





ALFRED  
ONE OF A SERIES OF FOUR "MOVING ACCIDENTS BY FLOOD AND FIELD"







Thus, at the present works in connection with the Students' National Competition at South Kensington were again shown in the galvanized iron sheds abutting the lack of the Natural History Museum. It seems hopeless to expect the

**The National Competition at South Kensington**

authorities to transfer these annual exhibitions to more congruous and dignified quarters, though there are such available, admirably adapted for the purpose, in some of the practically unused galleries of the neighbouring Imperial Institute. The exhibition was practically a repetition of its predecessors, the works being marked by high technical attainment, but lacking in individuality of outlook and variety of treatment, and showing a curious absence of sympathy with the latest phases of modern art. Turning to the individual exhibits, the model of a young girl, by Mr. Albert G. Power, of the Dublin Metropolitan School of Art, was quite worthy of the gold medal awarded it, the sculptor having treated it with richness and ease, and a considerable sense of grace. A modelled torso by Miss Christine Gregory, of Hammersmith, also awarded a gold medal, showed much power and knowledge of form. Among other pieces of sculpture, a section which was specially good this year was a modelled design for a sarcophagus by Mr. Alexander Stides, of Westminster, in which the figures at the head and foot of the tomb were very happy; the reclining figure crowning the work was, however, not so successful, being wanting in dignity and importance, and the lines of the drapery being unduly stiff. Of jewellery, a noteworthy design for an enamel and gold necklace and cross set with stones was executed by Mr. Thomas Cuthbertson, of Nottingham. It was highly original in conception and an exquisite piece of craftsmanship. This was awarded a gold medal, as was also a design for a necklace in silver, gold and enamel by Mr. Edward Joseph, of Islington, a student of only fourteen, who, last year, if recollection serves one aright, gained

a silver medal in the same section. The design, inspired by French seventeenth-century work, was in excellent taste, attaining its object as to the richness of the materials employed, and by the manner in which they were harmonized, and the beautiful forms into which they were wrought. From the same School of Art, Islington, came a design for an enamelled silver pot-pourri jar set with amethysts, a restrained, delicate piece of work which gained for Miss Jean Campbell a gold medal—the second one awarded to the students of the school, which was the only English school so distinguished. The Dublin Metropolitan School, however, was similarly honoured. The piece of sculpture by Mr. Albert G. Power which gained one of the awards has already been mentioned; the second medal went to Mr. Harry Clarke for a design for stained glass, which, so far as one could judge from the small cartoon in colours, and the portions of it actually executed, was of sterling merit, and displayed a greater sense of the realistic limitations and decorative possibilities of stained glass than is usually to be found in students' work. Among the other students who gained gold medals were Mr. Robert McCoy, of Macclesfield, for a design for woven tapestry hanging; Mr. Horace Quick for a meritorious but somewhat laboured shaded drawing from the nude; Mr. Sydney W. Chatworthy for studies of English Styles of Ornament, English Seals; and Mr. William H. Wright, of Nottingham, for a modelled and carved design for a fireplace wall composition, but not marked by much originality. Taking the students' work as a whole, it was decidedly better in those sections in which the designs were carried out on the full scale intended. With many of the designs one felt that reproduction on the scale actually required for use would be disastrous. Thus a highly original design for a fire-proof curtain for a theatre, in which a classical figure in relief outline was the principal feature, looked extremely well in the cartoon, but might have proved

...ally appropriate one, and the memorial would be a central and important feature on what might be transformed into the finest open space in the London theatre district.



and derive an income from the assignment of rights for reproduction: not the students, for as a rule they are allowed, by arrangement, to copy all the works in public galleries, whether copyrighted or not: and hardly the public, who will be surfeited with cheap and nasty reproductions of modern work, as it will no longer pay the publishers to issue good ones. On the other hand, publishers will be badly hit; engravers of modern pictures will find their occupation gone, and popular artists will in too many instances be deprived of half their income.

THE SWORD OF THE SOVEREIGN OF THE ORDER OF SAINT PATRICK.

The Sword of the Sovereign of Saint Patrick

presented on behalf of the Knights Companions by the

Duke of Connaught to His Majesty the King, is a beautiful specimen of the modern metal-worker's art. The design is a happily appropriate one, the symbolical figures, typifying Ireland, of women playing the harp—consecrated by long usage as the national musical instrument of the country—which form the terminals of the handle, are introduced with great felicity. Captain Nevill R. Wilkinson, who is responsible for the design, may be congratulated on his success. By avoiding unmeaning ornamentation, in the succeeding, in evolving a design which, while highly beautiful and sufficiently ornate, is not too elaborate. The work was executed by Messrs. West, of Dublin.

#### Apse Window for St. George's Cathedral, Cape Town

A FINE specimen of stained-glass work was seen in the handsome window designed by Mr. Karl Parsons for the apse of St. George's Cathedral, Cape Town, and lately on view at Messrs. Lowndes & Denny (Munster Road, Fulham). In designing a window



PORTION OF APSE WINDOW FOR ST. GEORGE'S CATHEDRAL, CAPE TOWN, BY KARL PARSONS.

for the metropolitan cathedral in South Africa, Mr. Parsons was confronted by a different problem to what would have been the case had the window been intended for England. The general atmosphere, and the comparatively absence of intense sunlight, which are characteristic of the home country, necessitated the windows being planned to admit as much light as possible. In South Africa the conditions are reversed: windows must be constructed to shut out the glare as well as admit the light, and the room is thereby rendered essential as the latter. Mr. Parsons had met this requirement by using the deepest colours it was possible to secure, more especially employing reds, purples and blues. The effect attained was extremely rich and sustained, and the window is one which should certainly advance the reputation of English decorative art in South Africa.

EARLY English water-colours, whether by masters or the art of their disciples, are

**Pencil and Water-colour Drawings by Old Masters** always attractive, distinguished as they are by simplicity of method,

direct treatment, and an absence of the undue straining after effect which is too often seen in the work of the moderns. These qualities were happily exemplified in the exhibition held at Messrs. W. & A. G. N. New Bond Street, under the modest title of "Slight pencil and water-

colour drawings by the early English water-colour artists." Pencil drawings were in a decided majority, and though many of the exhibits might have come under the category of sketches, the bulk of the work was carried as far towards completion as could well desire. This was especially so in the case of some of the lesser-known painters, men like Edward And Goodall, who over-elaborated their work to suit the taste of the period, and are seen to better

than in

... have held its

Thomas Cox was hardly  
the best, the ex-

Handling.



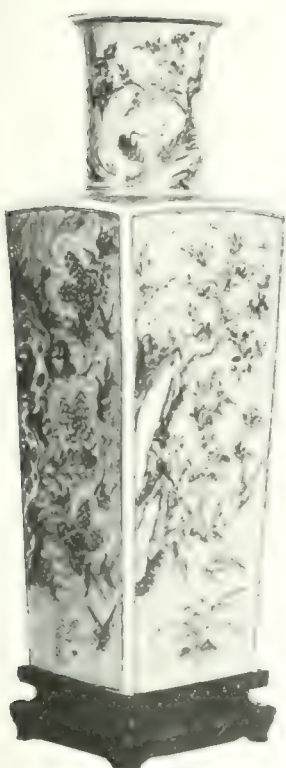
THE UNIVERSITY OF CHICAGO PRESS

which a study for a *Farm Waggon* was firmly and crisply set down, while the *Winding River* was a broad and strikingly characteristic piece of work. The only example by Girtin was hardly worthy of Turner's early rival, while the pair of Copley Fieldings, of nice quality, were hardly specially distinguished. Of the minor masters of the Norwich school there were two examples by John Thirtle, a strongly painted river scene and a view of *Mousehold Heath*, a scene one instinctively associated with the name of Cromer. This rendering of it, if distinctly less vigorous than the well-known one by the greater master, yet attained much of his open-air feeling and sense of space. Henry Bright, who may be said to have been re-discovered by Messrs. Walker, was represented by half-a-dozen pleasing examples; and a greater master of the school,

the "S. Comm. In. A. 1841" but suggestively identified. On the contrary, there were specimens by Samuel Scott, Paul Sandby, Nicholas Pocock, Philip Reinagle, and John Varley. Among other prominent artists by Scott, Elton, William Hunt, James Holland, and David Roberts. The art of the 19th century is so rich that it is hard to comprehend. As a result, we have seen a marked change in the way of its own importance, being not only a new standard, but also an interesting example, revealing, in the several alterations in the pose of the figure, the care and attention which this great work went to expending even on this relatively unimportant work.



A SET OF SQUARE VASES, ONE HAVING A BRILLIANT DARK ENAMEL GROUND, THE OTHER  
A FINE APPLE-GREEN, AND THE THIRD A SOFT YELLOW.



A SQUARE SHAPE VASE  
DECORATED WITH FLOWERS  
OF THE FOUR SEASONS ON  
BRIGHT APPLE-GREEN BACK-  
GROUND, KANG-HE PERIOD



ONE OF TWO PAIRES WITH  
DESIGN OF ROCKS AND CHAW  
THORN TITLES ON BLACK  
GROUND, MING PERIOD



THE OTHER PAIR  
DECORATED WITH THE  
DESIGN OF CHAW THORN  
TITLES ON A GROUND  
OF LIGHT APPLE-GREEN  
MING PERIOD

*Some examples from the Berlin Collection*



paint the official picture of the Coronation ceremony, his choice was hailed with general acclamation, which the artist thoroughly justified. It was not the artist's greatest picture—these ceremonial works which are filled with portraits, and in which the grouping is more or less arbitrary, rarely afford an artist free exercise of his powers—but at any rate it was the best picture of its kind which had been painted in England. Mr. Abbey was not represented in this year's academy. His untimely death will leave a void in English art in a section in which it is at present specially weak.

For the charm of engraving is in its simplicity. It is the most graphic of arts—the one best fitted for rapid and direct expression—hence every appearance of labour, of striving after effect, robs it of some of its most salient qualities. These remarks are apropos of the exhibition of “Modern Original Etchings” at the Dowdeswell Galleries (160, New Bond Street), in which nearly a hundred examples by a dozen different artists were shown. Here it was noteworthy that many of the less ambitious subjects—the themes which the artists selected because they feared them—were decidedly more successful than those which had been obviously chosen with an eye to public favour. Among the plates which ranked in the former category were those of the Hon. Walter J. James, for the most part impressions of broad stretches of moorland, recorded with a sentient economy of line. His themes were closely akin to those of Mr. Oliver Hall, and their works were superficially similar in treatment; both men possessed fine feeling for open space and wrought with simplicity and directness, but while Mr. James attained variety by contrasting vertical masses against the horizontal lines, Mr. Hall achieved the same end by the introduction of broken outlines, the former emphasising the bulk and magnitude of the tree trunks, the latter the irregular and diversified form of their branches. Mr. Hedley Pitton, who is among those fortunate artists whose work has proved a profitable investment to its purchasers, was represented by ten examples, nearly all of which were architectural subjects. Effective as these were, and distinguished by strong chiaroscuro and flowing line, they were lacking in variety of treatment, and the contrasts in light and shade appeared in several instances to be unduly forced. Another painter-etcher whose work was chiefly devoted to architecture was Mr. Albany E. Howarth. Though he had a keen perception for picturesque effect, he did not descend to that meretricious prettiness which is too often the goal for the artist when he chooses a subject. Among the most

successful examples was a rendering of that much repeated theme, *La Grosse Horloge*. In the *Château Gaillard Rouën* he attained a happy simplicity and largeness of style; his *Old Houses, Abbeville*, was also a delightful piece of work, full of sunlight; *Peas, Dorset*; the *Barrow-maker's Shop*; *Gourock*; *Elvet Bridge, Durham*; and the *Château Cour de Lion* were each in its way noteworthy for sterling quality. Mr. Howarth is an etcher from whom much may be looked for; and so long as he gives free run to his natural proclivities, and does not weaken the freedom and feeling of spontaneity which at present characterises his efforts by working them up to a higher degree of superficial finish—always a temptation to an aspirant for public favour—he may do some great things. Mr. Ernest S. Lumsden also largely dealt with architectural themes; but modern buildings were equally attractive to him as the old, and some of his most telling effects were achieved with records of houses in the course of construction, in which the skeleton-like outlines of the scaffoldings furnished him with what was, in his hands, a more picturesque motif than the many gabled forms of Gothic architecture.

"The English Staircase" (18s. net), and "A History of Architecture in London" (7s. 6d. net) (B. T. Batsford)

TWO books, thoroughly good of their kind, are *The English Staircase* and *A History of Architecture in London*, by Mr. Walter H. Godfrey. The former, perhaps, will hardly possess an appeal to the general reader, but to those interested in the rise and progress of English

domestic architecture, or who are anxious to gain a knowledge of the beautiful forms in which a staircase can be constructed, the work, with its wealth of illustrations, and its concise and clear account of the historical development of this the most important feature of the interior of a mansion, will prove of great value. Mr. Godfrey, who is thoroughly acquainted with his subject, traces the evolution of the staircase from the Norman period until the present day. In the former times the new staircase, when the stair could be put in a convenient position, was in general use, its great advantage being in the small amount of space it occupied, while there was no necessity for this economy a plain, straight flight of steps between two stories was usually used. Wooden staircases did not come into vogue until the sixteenth century, when the general form has remained more or less constant, though changing,

allowing almost endless variety in the details of the balustrading and ornamentation. Over twenty full-page plates, reproduced from the finest examples, amply illustrate these variations, besides which there are seventy small illustrations.

The second work of Mr. Godfrey, *A History of Architecture in London*, is one which should attain a popular vogue. A better guide to the noteworthy buildings of the Metropolis from the earliest times to the end of the Georgian period cannot be found. Its utility is not confined to the study of the history of the work, but it is accepted as a valuable source of information.

English architecture in general:

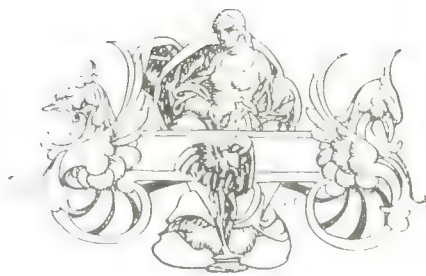


NAVE OF OLD ST. MARTIN'S, LONDON. FROM A HISTORY OF ARCHITECTURE IN LONDON, BY WALTER H. GODFREY.

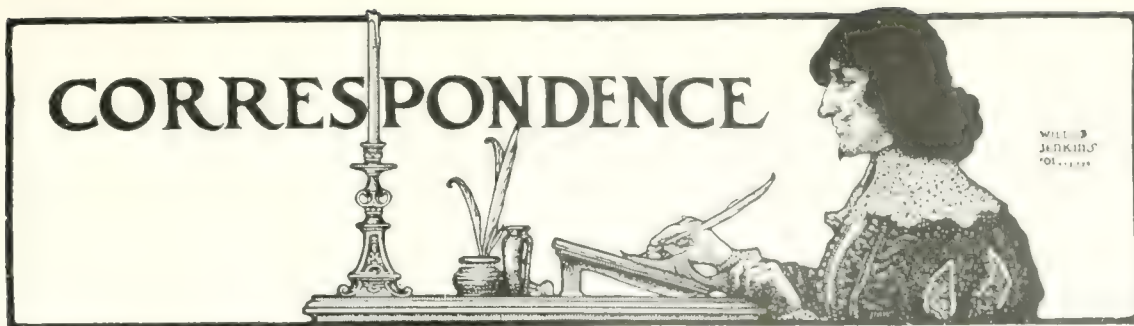
1. **Find the number of factors in the prime factorization of the number.** Multiply the number of factors in the prime factorization of the number by the number of factors in the prime factorization of the number.

the most interesting. The collection of prints within the command of their purchaser, who, in technique and all other artistic qualities are as good as anything of their kind which have been produced. It is engraving, in the most perfect which comprises the bulk of the collection, and is an excellent exhibition now on view at Messrs. Mortlock's (409, Oxford Street, and 31, Orchard Street). The works were collected during the last fifty years by Mr. Mortlock, and include many examples after the great masters of English portraiture, and of the most famous engravers, viz. McArdel, Smith, Watson, and others. One of the last specimens of the engraving is an early proof of *John Dicks* by J. W. Watson, at G. Ashborough. Among the most attractive of the exhibition are sporting scenes, and are a collection of stipple prints by J. W. Watson, at G. Ashborough.

It will be a matter of general congratulation that the Bennett collection of old Chinese porcelain in the City of New York Messrs. Gores & Co., 117, New Bond Street, instead of being dispersed or transferred bodily across the Atlantic, has been purchased *en bloc* by a well-known English collector, whose name at present is withheld.







## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**Books.**—A4,333 (Oxford).—Your Book of Common Prayer, printed, may be worth 5s. to 12s. but the work is of little interest or value.

**Clockmaker.**—A4,359 (Washington, U.S.A.).—Robert Alan was working in Fleet Street, near the middle of the eighteenth century. Examples of his work are known between the years 1739 and 1765.

**Rapin's History, etc.**—A4,365 (Bristol).—The history of Rapin is very common, and of no particular value. Your other books are also of small importance.

**"Sketches of Irish Character," etc.**—A4,370 (W. Ireland).—The editions of *Sketches of Irish Character*, and the other work of which you send copies of title-pages, would fetch more than about 25s. in the sale-room.

**"The Nut Brown Maid."**—A4,383 (Abernethy, N.B.).—Your poem is not likely to be worth more than 1s.

**Engraving by Valentine Green.**—A4,391 (New York).—If your engraving is the same as the one at *Black and White*, it is a fine specimen of the genuine work of Valentine Green, and is worth 20s. to 30s.; but there is a fine engraving, very cleverly executed and retailed at about £1. This, though sold with the counterfeits, is perfectly genuine, and is as a genuine print. It is therefore impossible for us to definitely value your engraving without seeing it.

**Table, etc.**—A4,393 (Devizes).—Judging from the photograph, we should say that your table is 1 foot 6 in. and worth from £8 to £10. We find it quite impossible to give any opinion of the articles on it without fuller particulars and larger photographs of each.

**Cypress Wood Chest.**—A4,394 (Cardiff).—The chest of cypress wood shown in the photograph you send appears to be Italian of the early seventeenth century. It is an interesting thing, and in value, we should say, is approximately twenty-five guineas.

**Books and Pictures by Stark.**—A4,396 (Norwich).—Your books, as a whole, would not realize more than a few shillings; but to value them definitely we should have to see them, as very much depends upon their binding and general condition. As regards the pictures, if they are genuine works by James Stark, they are undoubtedly of value, but it is essential to see them to give an opinion.

**Portraits by Romney.**—A4,401 (Nottingham).—We have been unable to find out whether George Romney painted

the portraits of the two ladies, and therefore cannot give any enquiries.

**Menu.**—A4,407 (London, E.C.).—The menu which you send is of no value, and is not worth anything more than a few shillings.

**Portraits by Gainsborough.**—A4,411 (London, E.C.).—The portraits of the two ladies are of no value, and are not worth anything more than a few shillings.

**Pennies dated 1860.**—A4,412 (London, E.C.).—The pennies which you send are of no value, and are not worth anything more than a few shillings.

**"Illustrated London News."**—A4,413 (London, E.C.).—The "Illustrated London News" which you send is of no value, and is not worth anything more than a few shillings.

**Half farthing.**—A4,414 (London, E.C.).—The half farthing which you send is of no value, and is not worth anything more than a few shillings.

**Sauce-boat and Flower-pot.**—A4,415 (London, E.C.).—The sauce-boat and flower-pot which you send are of no value, and are not worth anything more than a few shillings.

**Shakespeare's Works, etc.**—A4,416 (London, E.C.).—The Shakespeare's Works, etc. which you send are of no value, and are not worth anything more than a few shillings.

**Books, etc.**—A4,480 (Rawtenstall).—None of the books, etc. which you send are of any value, and are not worth anything more than a few shillings.

**Portraits.**—A4,481 (Rawtenstall).—None of the portraits which you send are of any value, and are not worth anything more than a few shillings.

**Books, etc.**—A4,482 (Rawtenstall).—None of the books, etc. which you send are of any value, and are not worth anything more than a few shillings.

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**Books, etc.**—A4,485 (Rawtenstall).—None of the books, etc. which you send are of any value, and are not worth anything more than a few shillings.

THE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 35, Abchurch Lane, London, E.C. 4.

“The Chinese Language.” The names of Su Fidan (Foshiki), Su Liang (Foshan), Guo Hong (Fong), and Thomas Che (Cheng) are on the Preface, respectively.

[illegible]

NEW YORK. An early notice of the occurrence of this disease was given to its originator, in the *Philosophical Transactions*, 1720, vol. 1, Westminster, 3 Nov., 1719, by the author, Dr. S. A. S. Somerset; where the name of a physician of Warrington, New England, appears as bringing in the first case of the complaint.

ELLIOTT.—The following reference to Grey Elliott appears in a list of some Catholic gentlemen who were "actually in his [Wm. Pitt's] confidence at the time of the Revolution" (Add. MSS. 30452, f. 1v).

Went to the Court House at New Haven, Ct. and captured Park. Sent him to the prison at New York City, after his capture. Went to New Haven, Ct. through the Connecticut Railroad to his home at Waterbury, where he was seized and imprisoned for his loyalty, himself and his two oldest sons being actually in the hands of the Federal Government.

[illegible]

(see Table 1) and (iii) the number of children (widow).

|             |          |             |    |    |
|-------------|----------|-------------|----|----|
| 1.          | 2.       | 3.          | 4. | 5. |
| 1. William. | 2. Mary. | 3. Dorothy. | 4. | 5. |









# Pottery and Porcelain

## Bristol Pottery in the Bristol Museum and Art Gallery

### By Richard Quick

It is a well known historical fact that pottery was made in Bristol as far back as Edward I.'s reign. A reference occurs in the archives under date 1284 to that effect, which places beyond doubt the existence of fictile works at a very early period. Whenever excavations have been made in the city, along the north bank of the river from Bristol Bridge, remains of pottery and shard heaps have been discovered.

My first illustration is of some fragments of thirteenth-century pitchers, discovered in 1899, in a well in Castle Green, the site of Bristol Castle.

The only perfect specimen of pottery of this period which has come under my notice was found in pulling down an old house at Redcliffe in 1876. (See No. ii.) This quaint jug or pitcher is covered with a light green glaze, the handle being deeply scored to look like basket-work. The peculiar ornamentation of stems with stiff leaf foliage and finger-pressed base is characteristic of the treatment of the thirteenth century. The jug is thirteen inches in height.

The third illustration is of an Elizabethan glazed wall or stove tile. It bears the Royal Arms above, and in the centre a Tudor rose, with crown and letters E. R., being probably made in Elizabeth's reign for that reason. The pilasters on each side contain shields. Both in this and the supporters of the shield with the Royal Arms and motto this tile differs from the specimen in the Victoria and Albert Museum, which also has a floral ornament in the background.

This interesting specimen, I am inclined to think, was made in Bristol. It was originally over the fire-place in the "Horse and Jockey" Tavern, Broadmead, and was removed to the City Library in 1853, from whence it was transferred to the Museum in 1907. It measures 13½ inches by 10 inches.

#### BRISTOL DELFT.

Bristol pottery may be divided into three periods:—the Frank, from about 1674 to 1784; the Ring, from 1784 to 1816; and the Pountney, from 1816 to date.



NO. I.—FRAGMENTS OF THIRTEENTH-CENTURY PITCHERS



The following table gives the names and dates of the

BRISTOL POTTERY.

REDCLIFFE BACK.

|      |      |
|------|------|
| 1774 | 1774 |
| 1775 | 1775 |
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| 1778 | 1778 |
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| 1900 | 1900 |

ST. PHILIP'S

recorded that he was a potter upon the occasion of his marriage in 1697. It may have been founded by an unknown potter, and acquired by Frank himself in the latter part of the seventeenth century. Richard Frank, his son, is said to have had the business from about 1730 to 1777, when it was removed to Water Lane, Temple Back. The firm then changed from Richard Frank & Son to Frank & Co. It was at this period that the plates and jugs seen in No. iv. were made. The first on the left was painted by Michael Edkins, in the Chinese style: the back of the same plate is shown in No. v. It has the initials *W. B.* those of himself and his wife Betty. It is dated 1760, in bold figures, this being just at the time that he left Frank's, and became a painter on Bristol *J.* etc. This arrangement of initials, where the upper letter was the surname and the lower ones those of the husband and wife, was quite common. The centre plate in No. iv. was painted by Bowen about 1761.

The Delft industry began at the close of the seventeenth century, and continued until lead-glazed pottery became popular. Two factories, both producing an earthenware body having a coating of white tin enamel, were in operation at the same time, one belonging to Richard Frank, as we have seen, the other to Joseph Flower, who, in 1777, removed from No. 2 on the Quay to No. 3, Corn Street, where Michael Edkins painted a sign-board for him,



NO. III. THE ALBION SIGN



## *Bristol Pottery in the Bristol Museum*



NO. IV.—BRISTOL DELFT JUGS AND PLATES.

"Flower, Potter." We have Edkins's ledger in the Museum, with many curious and interesting entries in it, under date 1761-83, also a drawing by Nicholas Pocock in 1772, showing Franks' and Flower's potteries on Redcliffe Back. Two interesting Delft puzzle-jugs with pierced necks and handles and three spoons in each rim will be seen in No. iv. The inscription on the one on the left runs thus:—

"Fill me with wine, ale or water,  
Any of the three it makes no matter,  
Then drink me dry if you be willing,  
And in so doing you'll win a shilling."

On the other as follows:—

"Here, gentlemen, come try your skill,  
I'll hold a Wager if you will,  
That you don't drink this Lager-ale  
Without you spill or let some fall."

These jugs were very popular at the end of the eighteenth century in country inns. The centre mug or tankard in No. iv. is decorated with figures and birds in the Chinese style, out-curved foot and fluted handle, seven inches high.

The two plates on either side in No. v. are coloured lilac or manganese purple, with blue in the panels.



NO. V.—BRISTOL DELFT PLATES AND MUG.



NO. VI.—BRISTOL Delft LOW PLATES AND JAR

of the N. A. R. and date 1739. The tiles were made in the same manner. Tiles made in great numbers, often in sets of four, six, or eight, and as twenty-four to form a picture. There was one in the Jermyn Street Museum, No. 1, which on twenty-four tiles in blue. Tile pictures for the fireplace, of a cat and dog in sets of nine tiles, were fairly common in Bristol houses. There were also tiles forming parts of pictures. Dishes and jugs, punch-bowls seldom be found, commonly in blue. The large centre of No. vi. is beautifully decorated in blue and a very little yellow, as also the plates and the jar with lid in the

Delft by noting the form and fashioning of the pieces. For example, in the case of plates, those of the earlier period, say 1706 to 1735, resemble their Dutch prototypes, being without any flange beneath, and having either simple curved sides and a nearly flat bottom, or a steep sloping ledge and then a sharp curve. During the next period, 1735 to 1745, we find the outer ledge or brim was nearly level, the circumference was frequently cut or lobed in six divisions, the area of the central portion was reduced and a flange was added beneath. Some intermediate and transitional forms occur, but, about 1755, the final form was reached, which is seen in the majority of the extant examples, and which closely resemble that now generally adopted for dinner-plates."

The most complete collection ever made of the works of Bristol Delft potters was destroyed in the fire at the Alexandra Palace in 1873. A large number of the specimens there gathered together had been obtained from houses in Bristol, Gloucester, and the neighbourhood around.

Pieces of an ornamental character, either in form or decoration, or both, were turned out as early as 1706 and as late as 1784. Frank's Delft works were situated



VII.—"ONE BOWL MORE" BRISTOL Delft

## Bristol Pottery in the Bristol Museum

behind the premises in Redcliffe Street known as Canvage's House. On this site in 1869 were found abundant remains of Delft ware of Bristol manufacture.

The body of Bristol Delft is generally a light buff or tawny colour, darker than the Dutch Delft. The enamel has often a greenish blue tint, thinner than the Dutch, also very uniform in colour and texture.

It is claimed that Flower's ware was thinner and neater in make than Frank's, the glaze good and the colour clear and brilliant.

Usually the Bristol blue employed under the glaze was rather a dull blue, and the decoration was either copied directly from the Chinese, or from the Dutch, who themselves imitated the former.

Another kind of ornament said to be peculiar to Bristol Delft is the use of pure white enamel as a pattern upon the greenish-white body of the ware. This white upon white is known as *bianco sopra bianco*. The same decoration is found on bowls, about eight inches across. In No. vii. is a bowl in the Museum collection, with the outside painted in Oriental style, and the interior with characteristic *bianco sopra bianco*.



1784 - 1788 - 1813



1813



1813 - 1816



1816 - 1835

### NO. VIII.—TRADE CARDS

ness, until in 1813 (see No. viii., Trade Card) an agreement for a new partnership was drawn up between Henry Carter, John D. Pountney, and Joseph Ring, son of the late partner. The last named did not live to execute it, however, and Henry Carter remained only three years, to 1816, when he was succeeded by Edward Allies. The firm was then known as

...oration, and inscribed—

“One Bowl more,  
A ...”

Bristol

Pountney & Allies

To return to the Ring, who died in 1784, the Pountney family was connected with the Ring family. Mr. Pountney, it “The Bristol Pottery.” He married Elizabeth Frank, sister of the late partner. In 1788, Joseph Ring took Messrs. Taylor and Carter into partnership, under the firm of Ring & Taylor. On the death of Joseph Ring in 1788, his widow helped to conduct the business.

Pountney & Allies until 1835, when Edward Allies died, leaving Pountney remaining the sole proprietor.

At this time the firm employed about two hundred workmen, including William Fifield, the decorator and enameller.



BRISTOL PLATE  
BY COMBES 1813



BRISTOL PLATE  
BY POUNTNEY & ALLIES



[illegible]

X. —MUGS, ETC. DATED 1-12, 1901-1922. FINE AND TAYLOR (1788-1813)

... the water level is the thin straw-coloured

John D. Pountney, holding the control of the Devonian powers, in 1837 formed a partnership with General Goldney, a traveller of the continent, becoming Pountney & Goldney until 1850. General Pountney was Mayor of Bristol in 1847. In

Gabriel Goldney retired, and two years later John D. Pountney died in Clifton, the business being left in the hands of Mrs. Pountney, who secured the services of J. W. Clowes, an experienced potter, as manager, and continued on the business until 1868, when Mrs. Pountney retired. During the next twenty years the

hands until 1889,



FILED IN CASE NO. 10-10000-01 DATED 12/21/2010 AND 1/10/11

Amongst the various decorators of pottery during the flourishing Ring period, I may mention two, Combes and Daniel. In No. ix. are two plates, in blue, the left-hand one being marked "Combes, China

Burner, Queen Street, Bristol, 1787." Combes lived in Queen Street from 1780 to 1805. The other is marked "Daniel, China Burner, near Broad Plain, Bristol, 1791." Both have Chinese designs.

In No. x. we have a group of specimens painted by Wm. Field, a mug dated 1802, and marked "Bristol Pottery," besides the following inscription, "Peace signed at Amiens between England, France, Spain, and Holland, March 27th, 1802."

A cup or mug painted with mythological subject, Venus and Cupid, one of the rather unusual subjects painted by Fifield, is shown. It is marked on the bottom, "W. Fifield, Bristol, 1808."

The lower specimens also were painted by him, a jewel casket with divisions and sliding lid, an ink-stand with ink and sand pots, and in the centre a cake or biscuit box, decorated with flowers.

In No. xi. we have a group of puzzle-jugs and barrels. They are most likely painted by Fifield, all except the centre jug. The

## *Bristol Pottery in the Bristol Museum*



NO. XII. JUGS

POUNTNEY AND ALLIES, 1820-1835

left-hand jug has the initials J. G. and date 1820, and the right-hand one C. W. and flowers. The two left-hand barrels have initials and dates—"S. W., May, 1821," and "G. C., 1835." These were made in the time of Pountney and Allies. The other two bear the name, "Sarah Webber, 1846," and a barrel painted with flowers, by Pountney & Goldney.

In No. xii. is represented a group of jugs made by Pountney & Allies. The bottom ones are impressed, "Pountney and Allies." The top punch-jugs are interesting, two being dated 1820 (J. K. C.) and 1833, and ship "Good Hope" (C. E. O.), and no doubt painted by Fifield. His work was somewhat crude, and the pieces generally met with are decorated with bouquets of flowers, consisting of roses, tulips, forget-me-nots, etc., painted in various colours, bright red, emerald green, and cobalt blue, very effective, and in a style quite his own. Perhaps the finest specimen of Fifield's work is the fine filter with cover (see No. xiii.), which is decorated with his characteristic arrangement of flowers and snakes. It is marked in two places, inside the lid and on the bottom of the urn, "F., Bristol Pottery, 1814." It is twenty inches in height.

No. xiv. shows the exterior of the old pottery in Water Lane, as it is to-day, with the sign (BRISTOL POTTERY) across the road, the only thing to mark it.

In No. xv. we have a view of Fifield's studio, although it is taken a hundred years after he painted this beautiful filter. The room he used had two windows, next the clock. It is much the same as when he worked there. The clock has gone, but the little wooden pediment is still in position on the wall. Whilst working there he painted a tile picture of the pottery, on four tiles which were fixed in the office. The picture is signed and dated "W. F., Feb. 15th, 1820." It is now in the possession of Mr. Charles Burn, and measures twenty inches by fifteen inches. On it may be seen the three cones of the pottery, and the Temple Church at the back. These three cones were used as a mark by Pountney and Allies, together with the words, "Improved Stone China," in 1816. It is found sometimes on blue and white "willow pattern" plates and dishes.

Among the other artists employed at the Water Lane pottery, I may mention Mr. Thomas Parker, a man of considerable talent, who painted



NO. XIII. FILTER 1814  
PAINTED BY W. FIFIELD



NO. XIV WATER AND TEMPERATURE.

in their employ for nearly fifty years (he died in 1862).

Lastly, one of the gems of the collection (No. xvii.) is the beautiful vase with cover, made in the Dresden style at the Bristol Pottery by J. G. Hawley, a workman in the employ of Pountney & Goldney, in 1847. It is twenty-five inches in height, and decorated with flowers modelled in high relief.

I have been told this was the centre of a set of three, as the two smaller ones are known to be in private collections.

Another workman who did similar work, often in biscuit ware, such as



5.  $\Delta$  is a  $\mathbb{Z}$ -module with  $\dim_{\mathbb{Z}} \Delta = 1$  and  $\Delta \cap \mathbb{Z} = \{0\}$ .



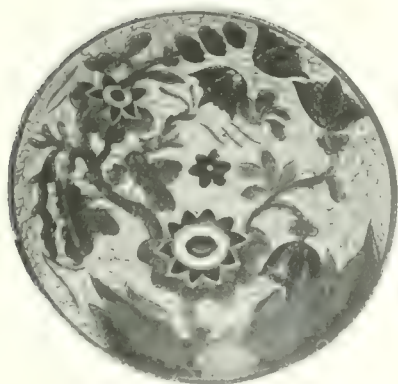
# *Bristol Pottery in the Bristol Museum*



NO. XV.—THE POTTERY. SIGNED AND DATED "W. F. FEB. 1844."

flowers, birds, nests, beehives, etc. (specimens of which are in the collection), was Edward Raby, who worked at the pottery from about 1845 to 1862. Many other specimens and examples of the Bristol potteries are in the Museum, but this article contains reference to the principal works.

[Photographs of specimens by permission of the Museum and Art Gallery Committee.]



NO. XVI.—PARROT TEAPOT. ABOUT 1812.



NO. XVII.—FLOWER VASE. ABOUT 1812.







ELIZABETH WOODVILLE.

A.D. 1463.

The portrait of Elizabeth Woodville, Queen of England, is a portrait of a woman, Elizabeth Woodville, who was the first wife of King Edward IV. She was born in 1402 and died in 1492. She was the daughter of a wealthy merchant, Sir John Woodville, and a woman named Mary. She was married to King Edward IV in 1461. She was the mother of King Edward V and King Richard III. She was the first English queen to be crowned in the 15th century. She was the first English queen to be crowned in the 15th century. She was the first English queen to be crowned in the 15th century.





## *An Early English Pre-Holbein School of Portraiture*

would ever have carried conviction if the samples of the art itself had not been forthcoming, but now that they are at last made accessible, the verdict of the expert may be awaited with calmness.

### CHARACTERISTICS.

Stated very tersely, the outstanding and distinctive features of this art are as follows: (1) *Technical.* (a) The consistent employment of an oil medium from a time long antecedent to the use of an oil medium on the Continent. (b) Profuse and most skillful application of gold, but for details and ornamentation rather than for backgrounds. (c) An absolutely unequalled skill in the painting of jewels, precious stones, details of ornament and fur. (d) Profundity and richness and transparency of colour equal to anything that Flemish or Italian art can show. (e) A general preference for a level green background, much quieter and more neutral than the *terre verte* backgrounds of the French or the German schools. This background is never decorated or floriated, and the device of a landscape was only in vogue for a short period about the reign of Edward VI., and was never assimilated by the native English artist. (f) A decided preference in the earlier stages for the stiff and infantile device of arranging the figure square behind a parapet. (g) In the vast majority of cases the employment of panel rather than canvas, and the panels prevailingly small. (2) *Spiritual.* In its essence this art reflects the inherent, abiding qualities of the English race itself. It is perfectly sincere, truthful, unassuming, jolly, blithe and debonair, but matter-of-fact, business-like, and completely devoid of romanticism and of imaginative artistic warmth except in the colour sense. From first to last the power of idealisation and characterisation is absent, and still more distressingly absent is the glow of imagination which could fuse and blend and melt the subject into one harmonious whole with its environment. The figures are so completely detached from the backgrounds that they appear almost as if done separately and then stuck down upon it as a photographer might mount a photographic print. This one quality alone will for ever preclude the English early school of portraiture from claiming the highest place, from the point of view of the canons of art. But from that other point of view, that of the perfect truthfulness of colour and naturalness of portrayal, such a claim may indeed be made for it. And in the face-work this naturalness of portrayal is accomplished by a freshness of flesh-colouring and by a subtle power of moulding which will challenge comparison with the work of any school. Indeed, no other school has ever even approached it. In these

elements of freshness of flesh-colour and power of moulding two of the instances given in this article, viz., Lord Raglan and Sir William Butts, are unsurpassed by anything in the realms of portraiture. One of these instances dates from 1528, a matter of twenty-one years before Holbein's advent in England; the other dates from the year before his death. Together, therefore, they cover the whole period of Holbein's work in England, and they show how completely uninfluenced by him was the native English school. It would be difficult to imagine face-work more essentially different from Holbein's than is that of the two instances here quoted. Other equally impressive instances of this peculiar excellence of face-work in the English school will be given in the succeeding articles.

This one element of face-work is the supreme and decisive test by which to differentiate the work of the English school from that of any other contemporary foreign school. There is nothing like it in the work of the Flemish school, the Italian schools, the French or the German school. To put the matter decisively, and yet modestly, there is nothing in any of these schools nearly so good.

The four examples given here, with two which will be published next month, are deliberately chosen to cover the approximate life of the school. The dates of the examples are 1493, 1501, 1505, 1543, 1563, 1567.

When arranged in chronological sequence as here, it is possible for even a technically unskilled eye to trace the growth and development of the art enshrined in them, and above all to appreciate the marvellously unswerving fidelity and permanence of the technique of the school and its complete independence of any and all foreign influence. The examples to be given in subsequent articles will carry the traces of this astonishing permanence and fidelity of tradition even into the seventeenth century, after the school, as a school, had become extinct.

### WHO WERE THE PAINTERS?

There is only one possible clue at present to the unravelling of the mystery of the identity of the chief masters of the English school. That clue is afforded by the list of the names of the King's serjeant painters. Before giving the list of these officials for the period here fixed for the lifetime of a distinctively English school of portraiture, it is necessary to vindicate their one self from the aspersion which has been unconsciously cast upon it.

The King's serjeant painter was an officer of what is today the Board of Works. He was not a master, or let us say foreman, of the painters employed by the Works. The complete and explicit details of

These duties are never given in the Patent Rolls which contain the entries of his grant of appointment. But the original warrant for such a grant has been preserved which gives us such details:—

[illegible]

It was possible in a moment that this description of the office tallied exactly with the recorded instances of the work actually performed in their official capacity by the serjeant painters in the time of Edward IV. and throughout the sixteenth century. It might be assumed, and hitherto it has been generally supposed, that such functions indicate no high artistic standing in the official himself. Such an assumption, however, is quite unwarranted. The mere official duties performed by the serjeant painter had no more relation to his capacity or rank as an artist than had the official duties which Sir Christopher Wren performed as Surveyor of the Works to his capacity or rank as an architect. The words which Nicholas Hilliard uses in speaking of John Bossam show in what high esteem Hilliard himself viewed the office . . . "that most rare English drawer of ~~state~~ works in black and white, John Bossam, one for his skill worthy to have been serjeant painter to any king or emperor, whose works in that kind are comparable with the best whatsoever."

This merely personal statement of opinion is amply borne out by the facts. Whenever we catch a glimpse of the non-official work or private work of the painter, we find him an artist, not a book painter.

For example, Henry III the Lion's painter works in the West of the Temple, as does at Windsor, and the painter of Alexander at the Queen's chamber at Nottingham. Similarly John Stratford, the first of the great painters of the crown, made one of the most famous portraits of Edward IV of York, the first of the Yorkist line, and was also a major contributor to the Middle Temple. The painter of the *St. George* and *St. Andrew* panels, John Serle, paints divers figures, beasts, and architectural details. The painter of *St. Andrew* and *St. George* is John Maynard, a paid master of the king's household, and was employed with the painter of the portraits of Henry VII's family.

they estimate that the work will take four men three-quarters of a year. Even if we knew nothing of the tomb or its painting from other sources, the length of time thus estimated would prove that we are dealing with painting work of the very highest artistic quality. Their successor, John Brown (to whom was formerly attributed a portrait of Princess Mary), did the painting for the Field of the Cloth of Gold. The successor to John Brown was Anthony Toto, the only foreigner, by the way, who held the office of serjeant painter within the period treated in this work. Toto was a Florentine, a pupil of R. Ghirlandajo, and one of his New Year's gifts to Henry VII. was "A table of the story of King Alexander." Nicholas Lyzarde, Toto's successor, was probably, with Hilliard, one of the greatest portrait painters England has ever produced. Similarly, to come to the later period of the school, Nicholas Hilliard, although not serjeant painter to Queen Elizabeth, was appointed Queen's Limner. George Gower, the Queen's serjeant painter, was a portrait painter. Robert Peake, serjeant painter to James I., is commended by Meres as a painter. Similarly the elder of the two Streeters before mentioned is referred to by William Sanderson in his "Graphice" in the most extravagant terms of praise. In the opinion of Sir Christopher Wren the paintings which this serjeant painter did for the New Theatre at Oxford were better than those of Rubens in the Banqueting House at Whitehall.

Simply after such an enumeration no one will again contend that the serjeant painter was a house painter.

THE SERJEANT PAINTERS.

JOHN STRATFORD. — The first serjeant painter within the period arbitrarily selected for the purpose of the present study was John Stratford, of London. In MAY, 1447, he is described as of London, painter, when money was paid to him by the hands of his wife, and by the King's command, as well for painting the King's barge within and without with the arms of the King and Queen as for painting other things entrusted to him by Robert Rolleston. Whether he was serjeant painter under Henry VI. remains to be seen. His appointment to that office under Edward IV. is dated 8th July, 1461, the Patent Roll being in the usual form.

One of the said large pictures painted by him, and to be rendered in future . . . the office of our painter . . . the said picture, with the . . . and the stained windows in the last year of Edward III. and the year of Richard II. . . with a list of the names of the . . . of the Great Wardrobe, with all other supplies, etc., to the said place belonging.

We are fortunate in possessing a long account of



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the official work executed by this painter in the first and second years of Edward IV.

It is as follows:—

To John Stratford for the beating of a pennon of the white lion, made of turtan beaten with silver and with the crest of the king in letters of gold; with a pennon for the black lion and for the beating and renewing of the same pennon with gold and silver; for the beating of four great banners for the hearse and sepulture of Richard duke of York, father of our lord the king at Fothermay, two thereof of the white lion and two of the black bull, together with the beating of four great banners, to wit, one of the arms of St. George, one of the arms of St. Edward, one of the arms of France, and one of the arms of England and France; for the beating of a great standard *pro* twenty similar standards of silver, Saints and crosses for the said hearse of Richard duke of York; for the beating of a coat-armour of sarcenet beaten with gold; for the beating of a great standard for the chapel of Windsor, and of another standard of the white lion for the Herberger; for fifteen coats of arms for the heralds made of tartaran and beaten with the arms of the king; for twenty-nine standards beaten with the same arms; for the beating of twenty-four bannerets of divers arms and for the painting of four hasts in white and blood colour; for four similar hasts beaten with silver, and for the painting of a cloth called the Majesty cloth worked [or painted] with the image of our Lord Jesus Christ, seated on a rainbow, for the said hearse with the work (*opere*) of beating, and for the depicting [or painting] of a great valance for the said Majesty cloth; for the painting of thirty-six yards of small valance with the beating thereof; for 150 pensils for the said hearse, and for the beating thereof; for 218 escutcheons of paper; for the beating with gold the arms of the late duke of York; for 120 escutcheons of paper in colour of the said arms; for the painting and gilding of fifty-one kings in wax for the said hearse; for the gilding of 420 angels in wax ordained for the said hearse, and for the painting of twenty-four hasts for the standards and pennons painted in black colour; twenty-four hasts for the bannerets and 150 hasts for the pensils; for the gilding, painting and workmanship of a great hearse *ponderat* with white roses and a gold sun; for the repair of one coat armour for the said lord the king; for one escutcheon of the arms of the king with a certain crown; for eleven dozen escutcheons of the arms of the king for the Herberger and for seven other escutcheons of the arms of the king for the said Herberger; for one escutcheon for the chapel with a certain campana; for the mending and stitching of a canopy for the chapel of Windsor; and to the said John Stratford, painter of the said lord the king, and for his servant for mending from London to Windsor and leaving them returning for the placing and location of the said standards and other things for the installation of the said king, three for three days at 10<sup>d</sup>. a day for himself and 10<sup>d</sup>. a day for his servant and for the keep of their horses for the same time; also for the gilding of two swivel cannons for the state; for the stitching of three coats and arms for the canopy; for the pattern of one great streamer; two great streamers; twelve standards, three thereof of the arms of the king, eight of the lion, three of the bull and three of the rose; also for the making, painting and renewing of the said streamers, standards, and the great deck and great

canopy and two hundred for the day painted the Majesty cloth; for the mending and renewing of the Majesty cloth with white lions, lions, lions and roses.

The next painter in court of the same king, painter of the Great Wardrobe, Robert Serle, was appointed by Edward IV. on 4 April 1470.

The name of Stratford occurs in the accounts for 1470 and for 1471 and 1472.

To John Stratford, the King's painter, for performing his commandment of the white lion made of turtan beaten with silver and with the crest of the king in letters of gold; with a pennon for the black lion and for the beating and renewing of the same pennon with gold and silver; for the beating of four great banners for the hearse and sepulture of Richard duke of York, father of our lord the king at Fothermay, two thereof of the white lion and two of the black bull, together with the beating of four great banners, to wit, one of the arms of St. George, one of the arms of St. Edward, one of the arms of France, and one of the arms of England and France; for the beating of a great standard *pro* twenty similar standards of silver, Saints and crosses for the said hearse of Richard duke of York; for the beating of a coat-armour of sarcenet beaten with gold; for the beating of a great standard for the chapel of Windsor, and of another standard of the white lion for the Herberger; for fifteen coats of arms for the heralds made of tartaran and beaten with the arms of the king; for twenty-nine standards beaten with the same arms; for the beating of twenty-four bannerets of divers arms and for the painting of four hasts in white and blood colour; for four similar hasts beaten with silver, and for the painting of a cloth called the Majesty cloth worked [or painted] with the image of our Lord Jesus Christ, seated on a rainbow, for the said hearse with the work (*opere*) of beating, and for the depicting [or painting] of a great valance for the said Majesty cloth; for the painting of thirty-six yards of small valance with the beating thereof; for 150 pensils for the said hearse, and for the beating thereof; for 218 escutcheons of paper; for the beating with gold the arms of the late duke of York; for 120 escutcheons of paper in colour of the said arms; for the painting and gilding of fifty-one kings in wax for the said hearse; for the gilding of 420 angels in wax ordained for the said hearse, and for the painting of twenty-four hasts for the standards and pennons painted in black colour; twenty-four hasts for the bannerets and 150 hasts for the pensils; for the gilding, painting and workmanship of a great hearse *ponderat* with white roses and a gold sun; for the repair of one coat armour for the said lord the king; for one escutcheon of the arms of the king with a certain crown; for eleven dozen escutcheons of the arms of the king for the Herberger and for seven other escutcheons of the arms of the king for the said Herberger; for one escutcheon for the chapel with a certain campana; for the mending and stitching of a canopy for the chapel of Windsor; and to the said John Stratford, painter of the said lord the king, and for his servant for mending from London to Windsor and leaving them returning for the placing and location of the said standards and other things for the installation of the said king, three for three days at 10<sup>d</sup>. a day for himself and 10<sup>d</sup>. a day for his servant and for the keep of their horses for the same time; also for the gilding of two swivel cannons for the state; for the stitching of three coats and arms for the canopy; for the pattern of one great streamer; two great streamers; twelve standards, three thereof of the arms of the king, eight of the lion, three of the bull and three of the rose; also for the making, painting and renewing of the said streamers, standards, and the great deck and great

JOHN SERLE.—The next King's painter to John Stratford was John Serle. His appointment is dated 20 January, 1473, and in it he is described as citizen of London. On the accession of Henry VII. he was reappointed, his grant being dated 2 January, 1480. He is probably the same Serle to whom, with his son Thomas, the Duke of York, Cecily, mother of Edward IV., granted, in 1471, the office of keeper of her great park, of Bardsfield, Essex.

The records of payments to him are of the stereotyped kind.

1480. For the colour of the white lion, for the colour of a great lion of the royal.

1480-7. For painting of figures, for the colour of the said standards of the king, for the colour of the white lion.

1488. For the colour of the white lion.

1490. For the colour of the white lion, for the colour of the said standards of the king, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion.

The interval between John Serle and John Heyes is partly filled by the names of Robert Fyll and John Maynard. As to both these painters, precise information is yet lacking.

FYLL is spoken of in 1502 as the King's painter.

3 Apr. 1502. To Robert Fyll, painter of the King's wardrobe, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion.

10 Apr. 1502. To Robert Fyll, painter of the King's wardrobe, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion.

14 Apr. 1502. To Robert Fyll, painter of the King's wardrobe, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion, for the colour of the white lion.

JOHN MAYNARD. — The first reference to this painter is in 1505: "to Maynard, the king's painter, for pictors, £1." He and John Bell were employed under Torregiano in the making of Henry VIII's robe: "John Bell and John Maynard, painters, for their reward of the painting work in colours and gold on a new vest of 4 yds, 'whiche wolle doun and wrought with 4 mennys hands within three quarters of an houre'."

John Brown. His patent as King's painter is dated 11 January, 1511-12. In place of the usual fee of 20 s. payable out of the customs of London, which appears in the earlier grants of this office, Brown is allowed to pay out of the issues of the lordship of Whitle, or Witele, co. Surrey, and 4 ells of woollen cloth at Xmas annually of the value of 6s. 8d. per ell from the keeper of the Great Wardrobe. In May, 1513, he is paid 24 8s. 8d. for painting divers of the Pope's arms in divers colours. In April and September, 1514, he is paid for streamers for ships. He was employed with John Rastell and Clement Urmoston in the decoration work at Guisnes for the Field of the Cloth of Gold, to gild the roof of the buildings of Guisnes (for which he was paid 24 13 6s. 8d.), and to "make and garnish all the things, a marvellous great charge, for the roses be great and stately." In 1520 he is paid for children's garments, and in 1524 for four pieces of cloth painting of antique. In 1528 he is paid 40s. for a tabard of sarcenet painted for Nottingham Pursuivant.

That a high position is evident from his  
 Appointment of the Ward of Farringdon  
 Ward, 13<sup>th</sup> May, 1522, and from his gift of the  
 Painters' Stainers' Hall to the Painters' Stainers'  
 Company, 1522, September. His will, dated, 17<sup>th</sup>  
 September, 1532, was proved, 1532, December 2.  
 In it, after mentioning his wife Anne, his daughters  
 Isabella, Isidore, and his wife's brother Nicolas  
 Golafre, he leaves his grinding stones to John Child,  
 a painter, and his son-in-law as a painter, and  
 his house to How, a painter.

[illegible]

and gilding the gallery roof of Westminster Palace. In 1538 he is paid for work done for the installation of Cromwell as a Knight of the Garter. In 1539 he is mentioned as meetest for the streamers, flags and pennons required for the Navy, and in 1541 he is employed in painting coats of arms for the Heralds. He was also employed by the Earl of Rutland in painting a coat of the Earl's arms. At the funeral of Sir Edward Willoughby, of Woodlands, co. Dorset, whilst the Herald was only paid 20s. for "ordering the names," the King's painter, Mr. Wright, was paid £15 [doubtless for painting work, and probably for a portrait of the knight for the funeral hearse].

His will is dated 15 March, 1543, and was proved 29 March, 1543. In it he describes himself as citizen and painter-stainer of London, desires to be buried in the Church of St. Vedast in West Chepe, has land at Stratford-le-Bow and other property, mentions his sons Christopher and Richard and daughter Dorothy and wife Anne, and his factory at Cowden in Kent for the manufacture of pink.

ANTHONY TOTO.—The successor to John Brown was Anthony Toto, the Florentine, a pupil of Ridolfo Ghirlandaijo, and a painter of sufficient note to obtain acceptance at the hands of Vasari. As a foreigner he does not enter into the scope of this article, and I accordingly pass him by, staying only to note that whilst in his official capacity he did just such work as any of his predecessors in the office did (garnishing and painting his Grace's houses, making patterns for masks and revels, etc.). In his private capacity his rank as an artist is an unanswerable proof of the high professional quality which was required for the office of Serjeant Painter. His patent of grant of the office is dated 26 January, 1543-4, and he held the office until his death in the fourth year of Queen Mary (2nd and 3rd of Philip and Mary).

NICHOLAS LYARDE. — Fido's successor was Nicholas Lyzarde. At the outset let it be quite clearly understood that in this man we are dealing with an Englishman, not with a foreigner. Lyzard is an old Buckinghamshire name, and occurs at Amersham and also at Calcott (Berks.). The form Lyzard is probably only a clerical perversion of the name.

Lyzarde's patent of appointment is dated 10 April, 1556, and it is remarkable in that it recites very significantly his "good services to our father (Henry VIII.), our brother (Edward VI.), and ourselves"; and because he has exercised and occupied the said office from Michaelmas, 1554, he is hereby to be paid his fee as from that date. This is one of the few instances in which these patents of appointment contain such laudatory reference to the recipient's services, and the fact points to great artistic

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eminence in Lyzarde. The presumption is very strong that many of the beautiful portraits of the time of Edward VI. which have masqueraded as Holbeins, and (when that attribution was proved to be chronologically impossible) as Hornbauds and Streetes, are to be attributed to Lyzarde. They contain work so distinctly English as to be impossible of ascription to any foreigner. And the same conjecture may be hazarded as to one masterpiece which has hitherto been accepted as an undoubted Holbein.

Lyzarde's name occurs as early as April, 1544, in connection with the masks and revels. In 1556 his New Year's gift to Queen Mary was a "table painted with a Maundy," and similarly in 1558 he presented Queen Elizabeth with "a table painted of the history of Ashuerus." His will is dated 14 February, 1570-1, and was proved 20 April, 1571. He died in April, 1571, of that year, and was buried in St. Martin's-in-the-Fields, the parish in which he inhabited. He left 20s. to the poor of the parish, and mentions his wife Margaret, his sons William, John, Nicholas, Lewis and Henry, and his daughters Hieronemy, Judith, Christiana and Ellen.

The succeeding serjeant painters to the close of Elizabeth's reign can be dismissed more summarily, for the commencement of the decline of the distinctively English school of portraiture dates from the decade succeeding Lyzarde's death. The close of his life saw the advent of Nicholas Hilliard, who, though great in oil, as great indeed as any, was pre-eminent as a miniaturist, and though Hilliard's name is one of the glories of English art history, the miniaturist phase is to be treated rather as the period of decadence of the greatest and most national art which England has ever produced than as the birth-time of a new age.

Lyzarde's successors are men of comparatively second rank and of little note.

**WILLIAM HERNE.**—William Herne (or Heron) was appointed Serjeant Painter on 12 Jan. 1572. It is almost impossible to trace anything of value concerning him.

GEORGE GOWER.—On the 5th July, 1581, George Gower was appointed in his place. It is surely significant of some decline in the esteem for the office that his patent permitted him to act by deputy by himself or some in his place. The Poet Laureate being allowed to act by deputy. Of Gower himself more is known than of his predecessor. He was of good family, being descended of the Gowers of Sittenham, whence sprang the poet Chaucer's friend. There is in existence a portrait of the serjeant painter done by him in 1579. The inscription to this picture informs us that

George Gower took to printing in 1841, but in an unprofitable youth.

The most notable biographical fact about him is the association of his name with Halsbury. An undated and unnumbered document, now in the possession of the governor of Holland, is supposed to have been granted to him, in consideration and recompense of good and faithful service heretofore done by him, sole license to him, his heirs, assigns, and successors, making "all and all manner of portraicts and pictures of our person, presence, and proportion of our body in oil and cullers upon boards, canvases, or any other such matter, to sell the same, or to let the same, or to hire the same, or to print the same, and to other things, as he shall think good," to print, engrave, or otherwise to do the same, "in print, or on any other matter, to whom it shall or may be lawful to exercise, or make portraicts, pictures, or proportions of our body and person in any company, in any manner, and not otherwise.

of Serjeant Painter until 1596, his successor, Leonard Fryer, being appointed on the 12th of June in that year in place of the said George Fryer.



Western individualism.

As it is impossible to present the following material in literary form, it may be sufficient for the moment to present in tabular form the scattered notices which have survived of native English painters during the period covered upon as the lifetime of the early Tudors, 1485-1550. In order to be sure of including artists who may have lived on beyond 1460, it is necessary to begin at an earlier date. For this purpose the year 1430 is arbitrarily selected as the starting point, and similarly at the other end the record is carried down to 1600.

13. The first group of Clavering, Essex, painted  
14. The first group of William Sadler painted with  
certain picture (tabulam) of theirs with gilt figures.

1435-6. John Peyntour, of Burton-on-Trent. Escheator's inventory of the goods of the said painter having sold his house and estate with his lands. The inventory was taken at Burton-on-Trent by the escheator and his inventory of the following things of which he had been seized. The inventory includes a picture (tabulam) with figures placed in it, and a cross of the Holy Trinity, the Baptism, an image of the Holy Trinity and certain utensils and household goods.

1435. *Thomas Dunlop, of London, writer, 1732, 1734, and 1735. A letter to the Duke of Bedford, 1732, and a letter to the Duke of Portland, 1734.*

1430. John Peyntour, of Fenny Stratford, Bucks. Having been  
arrested for clipping the coin, he turned king's evidence,  
and told how some of the conspirators came to him, and  
told him how to make and print the counters.  
He only refused to do so, as they had been told  
to do, and he did not know how to do so very  
effectively and well. (A.)

4. William S. Wright, of London, 1802 and painter, etc.  
 5. John C. Wright, of New York, 1803 and painter, etc.  
 6. George Wright, of the Earl of Warwick.

[illegible]

1441. Richard Cowper, alias Richard Paynter, of Coventry.  
Newgate Prison. Aged 60 years, of Bar-baron-Front.  
Paynter.

[illegible]

448 Journal of Management Inquiry / December 2005

1. The following is a list of the names of the persons who have been appointed to the various committees of the Board of Directors of the American Telephone and Telegraph Company, for the year ending December 31, 1914.

1460. Edward Payntour, late of Newbury, painter (in Walling-  
ford, 1701).

117. Master Vrangels delivered to the Vicar of St. Mary,  
Leeds, in Bristol, a new sepulchre, an image of God  
Almighty . . . . Heaven of timber and stained cloth  
. . . . angels of timber and well painted, etc.

1483. Thomas Mariet, of London, s<sup>r</sup>. M. D.

1485. John Calcote, citizen and painter of London (obtains the reversal of his father's attainder).

1893. John LeWhite and Henry Paynter, witnesses of the  
deeds at Beverley.

1502. Bowman (paid for making images).  
Thomas Paynter (paid for painting).

John Reynold, painter, paid for making of divers beasts  
and other pleasures for the children of Windsor.

15 3 Thomas Stin, paid for printing two tables.

1504. Thomas Kenedy, paid for painting the Friars Church.

1509. John Wolf, citizen and painter of London, paid for escutcheons by the executors of Margaret, late Countess of Richmond.

1509. John Bell, painter ; employed with John Maynard, the king's painter, on the painting of Henry VII.'s tomb.

1513. Vincent Woulpe, Vulp, or Fox (paid for painting banners and streamers for the king's ships). So also in 1514 He is described as the king's painter, and is paid for going to Antwerp, etc., and for painting a plat of Rye and Hastings. In 1528 he received of the king wages of £10 a year, and in 1529 this sum was doubled. He is styled king's painter as being in the king's pay, not as being Serjeant Painter.

52). In connection with the decorative preparations for the pomp of the Field of the Cloth of Gold there are mentioned (besides John Brown already quoted, *supra*, p. 78) John Rastell and Clement Urmston for painting and garnishing the roses, Henry Sadler (who is paid £700 for canvas and buckram), and Mr. Maynn (who dwelleth with the Bishop of Exeter) and Maistre [Alexander] Berkeleye [Barclay the poet], the latter two for devising "sayings and *raisons*" [mottos] to flourish [decorate] the buildings and banquet house withal."

1532 Citizens and painter-stainers of London: Richard Kypyngale, Richard Laine, Thomas Alexander, John Hethe, Richard Gates, Andrew Wright, Thomas Crystyne, William Lucas, William Hauntlow, Robert Cope, Richard Callar.

Ditto, in 1549: John Wysdom, sen., David Playne, Thomas Ballard, Thomas Uncle, Thomas Cob, Thomas Spencer, John Feltes, William Wagyn-ton, Melchior Engleberd, John Wysdom, jun., George Wysdom, William Colman, Richard Phyne, Richard Wright.

1532. John Howell, painter (mentioned in John Brown's will).

1532-3. John Hethe, painter, of London, employed in the decoration of Hampton Court. He lived in Fenchurch Street, and his funeral on the 22d of March, 1552-3, was attended by the Painters' Guild, &c., and a good hundred brethren of the Giey Fraternity. In his will he mentions all my moulds and moulded work that I served the king with . . . my frames, tables, stools, . . . [patterns], stones, mullers. He leaves 6s. 8d. and a grinding stone to each of his apprentices, and refers to the furniture, virginals, pictures in tables, &c., in the hall of his house.

1533. Lambert Barnard, painter, of the city of Chichester, was granted an annuity of 23 6s. Sec. by the Dean and Chapter of Chichester at the instance of the Bishop, for his good and

# An Early English Pre-Holbein School of Portraiture

daily service rendered to the said Bishop and church, and on condition of his working for the Bishop or Dean and Chapter when called upon at a yearly salary of £14 8s., besides the charge of all colours and the help and staver necessary to his art; provided he have left a year's notice and be not hired for painting in commoner work than he is accustomed. He is elsewhere incorrectly referred to as Theodore Bernard.

1538. John Child, a painter living in Chepe Side, called into question for taking money for painting a great number of men who was of value to John Brew, the Serjeant Painter, in his will, left this John Child his grinding stones.

1540. John Sylvester, painter; paid for making a plat of part of the territory of Calais for the king.

1541. Adrian Poole and John Wright, both of London, painters, employed in working antique works for the Earl of Rutland, viz., in the Duke of Suffolk's lodgings, and in the new gallery at Belvoir; and Jasper Treussardment one, assisting the said Poole to grind his colours for the said antique work. John Saumes, gilder, is also paid for five days' work in making clean the great table of imagery in the chapel. In 1543-4 the same Adrian Poole and one Hugh Atkynson are paid by the same family for banners, escutcheons, etc., for the Earl's funeral hearse, and Richard Parker, the alabaster man, is paid for making a tomb for my lord and lady.

Before 1542 John Bettes and Tyrral are styled graveurs, who resorted to Edward Hall when he was about the compiling of his chronicle: "They be both now [? 1563 or 1570] dead." This Bettes is highly commended by Haydocke as a limner, and is credited with an oil painting of Queen Elizabeth and a miniature of Sir John Godsalue. In conjunction with him Meres mentions Thomas Bettes, Peter Cole, Arnald, and William and Francis Segar, as painters of note.

1542. Richard Wright (possibly a son of Andrew Wright, the Serjeant Painter) is paid for painting escutcheons for the Earl of Rutland.

1542. Robert Drawer is paid for learning my Lord Rose to draw.

1543. Harry Maynert, painter, is mentioned in Holbein's will.

1548. Dr. John Twisden, the divine, did a small portrait of himself in oil on copper about 1548.

1551. Waplett, the painter, painting globes, gilding bowls, etc., at Losely.

1552. William Johns, paid for painting the choir, rood loft, the king's arms, etc., at Losely.

Walter Grome, painter, paints the whole body of the church at Losely, makes patterns for masks, paints swords, etc.

John Simson, painter, is paid for gilding and painting for the maskers, for painting the Mount [Calvary] and the roof and branches for the Hall [Westminster].

1554. Dec. 1. Richard Wethers, painter, buried in St. Paul's Churchyard, the which he died within Ludgate as a prisoner, and he was a proper man and a cunning man [in his art] as any is now.

1555. Robert Smith, a painter of Westminster, ever and alway lighted in the art of painting, and was a skilful man.

John Bossam, commended by Illiardi as fit for his skill to be Serjeant Painter to any king or emperor. In the same year art, he further obtained the same was a skilful man.

1556. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

1557. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

1558. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

table painted of the Queen's Majesty's marriage. Shute is mentioned as a painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

1559. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

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1580. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

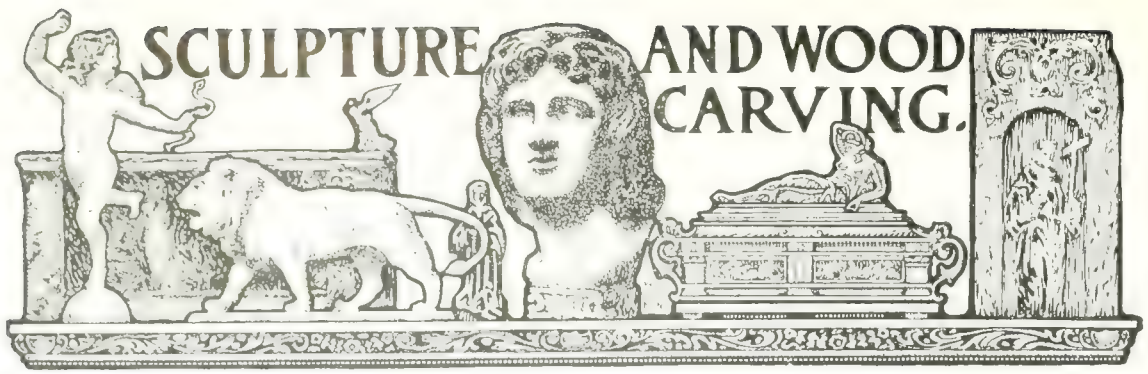
1581. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

1582. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his

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1585. The painter, who painted the picture of the Duke of Northumberland, who sent him to Italy in 1550, and maintained him there in his



## Carved Miserere Seats in Exeter Cathedral

By S. Wheeler

Medieval English monks have probably been the only ecclesiastics, the seat of which was designed to enable them to stand during long masses when not kneeling. The monks, who loved to appear to move on hinges, used to move on hinges, so that it could be turned over part of their bodies, and thus rested while appearing to stand. At this time

conceal their leaning towards the humorous, as is shown in the great monuments at Thebes. Perhaps the earliest carving represents grotesque monsters, and the transition from antiquity to what is understood as the Middle Ages was long and slow, and we have abundant evidence to show that from the eighth century neither the Anglo-Saxon clergy or nuns were much respected by the people, and the character and the manner of their lives fully account for it. Also the hostility between the old clergy and St. Dunstan



The monks, who loved to appear to move on hinges, used to move on hinges, so that it could be turned over part of their bodies, and thus rested while appearing to stand. At this time

and his party gave ample subjects for caricaturing each other in monkish satire on the evil lives of their brother monks. We find trades, domestic scenes, the stage, quarrels, and allusions to witchcraft depicted in the carving of the "miserere" seats, also humorous and grotesque subjects. There are many fine specimens







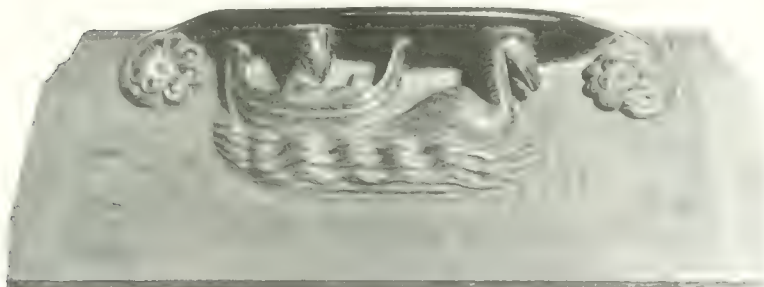
A KING DOING JUSTICE

THIRTEENTH CENTURY



KING FIGHTING A FUGITIVE

THIRTEENTH CENTURY



"LOHENGRIN"

A KNIGHT LEAVES IN A FIGHT A WOMAN

THIRTEENTH CENTURY



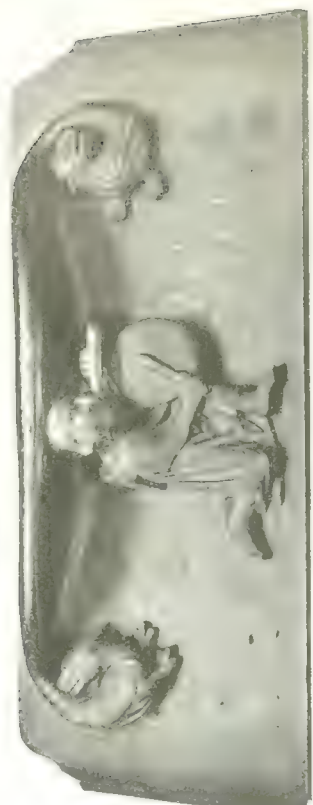
KNIGHT STABBING A FUGITIVE

THIRTEENTH CENTURY



A MAN PRAYING - A STONE

THIRTEENTH CENTURY



MAN PRAYING ON PAIDOP AND PIPES

THIRTEENTH CENTURY



AN LITTONIAN - THE EARLIEST EXAMPLE OF THE QUADRUPED IN ENGLAND

THIRTEENTH CENTURY



A LION

THIRTEENTH CENTURY



A CENTAUR ARCHER

THIRTEENTH CENTURY



A CENTAUR ARCHER

THIRTEENTH CENTURY



WORK AND GOODS OF THE ARTISTS IN THE THIRTEENTH CENTURY



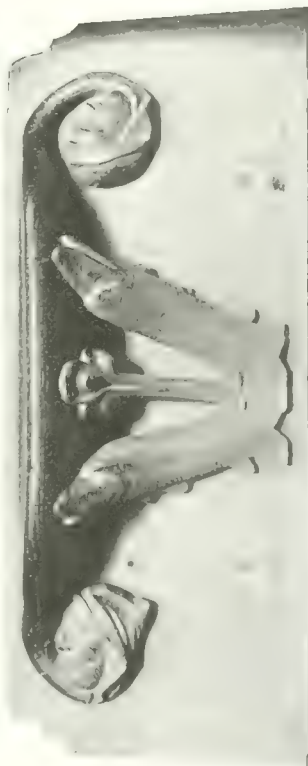
THE MERMAID



THE MERMAID



THE MERMAID



THE MERMAID

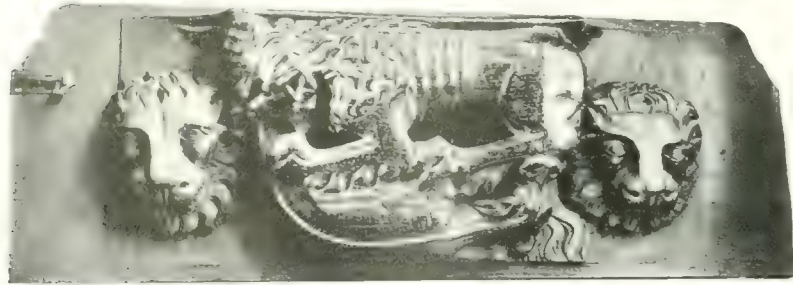


THE MERMAID



St. Michael's, Exeter, Devon, England. The carving is of the cathedral church of St. Michael's, Exeter, Devon, England, carved under the direction

a tub of boiling (?) water. Particularly noticeable is one which plainly tells the story of the opera "Lohengrin," showing an armed knight drawn in a boat by a swan; a king in a coat of mail, surcoat and

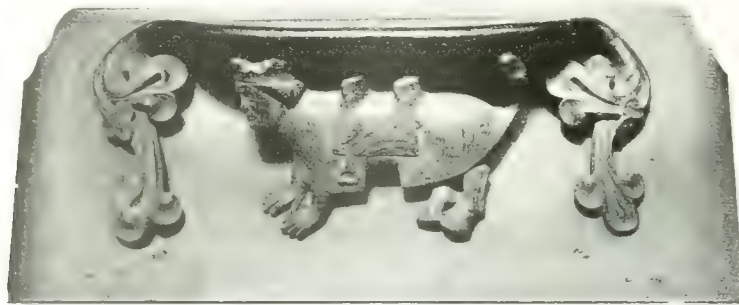


LION WITH SURFIENT BITING HIS HEEL

THIRTEENTH CENTURY

of Bishop Bruere, who was Bishop of the diocese of Exeter from 1204 to 1234. The carving is of the cathedral church of St. Michael's, Exeter, Devon, England, carved under the direction

helmet, armed with a sword and shield, fighting an animal (leopard?); a monster, crowned and saddled with hind hoofs and fore claws, supposed to represent Nebuchadnezzar in his debasement; a knight stabbing a griffin. Then there are two centaurs, with the bodies of a horse and busts, heads, and arms of



KNIGHT STABBING NEBUCHADNEZZAR IN HIS DEBASEMENT

THIRTEENTH CENTURY

of Bishop Bruere, who was Bishop of the diocese of Exeter from 1204 to 1234. The carving is of the cathedral church of St. Michael's, Exeter, Devon, England, carved under the direction

a man and woman, hunting with bows and arrows. Most interesting is the mermaid, whose body is beautifully scaled, and holding a fish in her hand. Also there are the harpies with birds' bodies and huge claws, with human faces; they represented evil fates, and were rulers of storms and tempests. Two others of great interest are the mermen holding a disc, and a cock and another bird grotesquely carved.





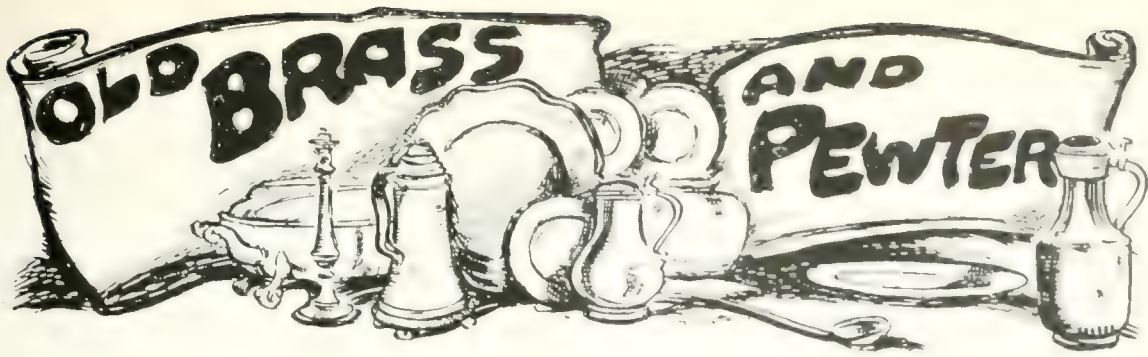
WOMAN AND CHILDREN

By J. H. L. L. L.

Published by the American Museum of Natural History







## Brass Amulets

By E. V. Alison

"We ought to envy collectors, for they brighten their days with a long and peaceable joy." *Leslie's France.*

THE very oldest designs in existence are to be seen daily in the most unromantic surroundings and in quite unexpected places. The old-fashioned illustrations on the outside of grocers' paper bags are of very ancient origin; and the designs on the brass ornaments worn by almost every cart-horse in our streets and lanes are perhaps among the oldest devices in the world. Many of these latter date back to the very beginnings of civilization, and bear in themselves traces of the oldest beliefs and superstitions.

I propose to give a short account and description of the two hundred brasses which I have in my small collection. In addition to these, I have seen about fifty other designs which I have been unable to obtain, and some fifty brasses illustrated, which I have not even seen, so altogether a really complete collection would consist of about three hundred pieces. This number would probably include several variations of each of the most important devices. It is not by any means impossible to make such a collection now, but very soon it will be much more difficult.

Heavy draught horses, who alone wear these brasses, are being replaced by motor traction. Carters, too, are ceasing to decorate their animals as much as they used to do, and the brasses they now hang upon them are much inferior in make and design to those worn fifty years ago. These modern brasses wear away far more rapidly than the older type, but they are more merciful to the horse. An old "face-brass" made of "cast"

brass wears out in a few months, and in a properly decorated horse can wear out many of our modern brasses at a time, they will add more to his burden.

The martingales in No. vi. (Nos. 1 and 2 weigh 1½ lb. and 1¼ lb., respectively). Fresh from the market for the rapid disappearance of the old-fashioned ornaments. The modern brasses are in thin sheets, are stamped out by the dozen, and can be obtained at most saddlers' shops for 6d. each. The only reproductions of the old designs and devices that can easily be discerned from the genuine old brass. The "face-brass," which is "cast," is not only thick and heavy, but invariably has two studs, protruding slightly, one on each side at the back.

The modern brasses are desirable to put among the treasures of a collector's cabinet, but which cannot for the time being be obtained for sale. The modern ones, poor in material and with the ancient symbols degraded almost past recognition, will soon cease to be made at all, as the art of horse decoration is rapidly on the wane.

A cart's old "face-brass," made of "cast" brass, and of good design and workmanship, could a short time ago be picked up for five pence, but now the prices vary from 1s. to 4s. 6d.

The "face-brass," No. 1, hangs down the center of the horse's face, head, and coming round the neck disc, usually mounted upon leather. The horse wears it in a collar, and is fastened to the collar from the collar to the girth; it is removable, and is used on "high days and occasions." The "face-brass" is



NO. 1. "FACE-BRASS."



FIG. 11. BRASS DISCS AND AMULETS.

These highly  
pieces of  
only often most  
titul in de-  
fire, but are

Almost every  
iently

the harness of  
his horse, but  
suffers his carter  
who drives the  
animal to use  
them if he  
pleases. This  
is the man,  
then, from  
whom old car-  
ters' brasses are  
to be obtained  
(that is if  
poverty presses  
their owner).  
Another pos-  
sessor of these  
pieces of decor-  
ation is the  
small farmer,  
but he gener-  
ally considers  
them heirlooms  
to hand down  
from father to  
son; looks  
upon them with  
lingering affec-  
tion if they  
have belonged  
to some old de-  
parted favour-  
ite, and hangs  
them up by his  
fireside, to-  
gether with the  
family warm-  
ing-pan, his  
rook-rifle, and  
his rabbit-gun.  
Gypsies, also,  
always decorate

their horse's harness with a pair of polished brass  
and even more.

These discs or symbols of the carter's life, as an-  
tiquaries interesting from an archaeological point of  
view, and being in truth amulets, become a most  
interesting study of the survival of the past in modern  
life.

It is really curious that until quite lately so little  
attention has been given to these highly suggestive  
brass discs. Many of them are representative of  
long-dead beliefs and ancient faiths; other designs  
to be found in old past worships, in which fear took



so large a part and propitiation its full share.

The amulet as a protector takes many forms—the "human hand" door knocker as a house-protecting talisman can still be seen on old dwellings; the "lucky pig," worn as a charm by the superstitious; the horse-shoe nailed on the stable door, and its very latest development in the "mascot," with its many freakish forms, fastened to the bonnet of the modern motor-car.

The horse is decorated by its owner all over the world. The Arab hangs shells and tassels on his animal; the Thibetan decorates his yak; and the European protects his horse from the evil eye by ornamental brass amulets. This custom is much more general in Southern Europe, and especially in Italy, than in England.

In many of these highly polished brass ornaments the Arabic element is noticeable; others are similar in design and device to those seen on the walls of the Alhambra in Spain. Most of them have their designs circled by rings of brass, representing the circle of the sun, and suggestive of the worship of the sun, moon, and stars.

This circle, again, is often indented on the outer edge by a succession of small crescents, representing, of course, the young moon. This worship of the new moon gradually developed into that of Astarte—the Goddess of Hunting—always closely connected with the horse. Her symbol was that of the crescent, which may easily have been constructed originally by the cave-dwellers of the distant past out of two boar's tusks, roughly fastened together by a thong, and worn as an amulet against evil. No metal horse ornaments are complete without at least one crescent, and it is the sign oftenest seen, and probably the oldest. Many horses wear a crescent on their foreheads, or nothing else. This sign is mentioned in the Book of Judges (xiii. 21) among the "ornaments on the camel-necks," which in the margin is rendered "ornaments like the moon," and translated in the Revised Version into "crescents." At a later date Isaiah (lx. 13)

warned the Jewish women that their amulets and crescents would be taken from them. Subsequently the crescent became almost entirely a Mohammedan symbol. It has been found on Etruscan, Roman, and Celtic burials, and worn as an amulet all over Armenia and Europe.

The crescent may be hung either with its two points upward, or "pointing up the hill," or else suspended with its points hanging downwards. The latter example is found chiefly in Roman and Italian bruses, and in some of our own

(No. viii., No. 6) and is particularly generally in Central and Northern Europe.

This difference in the way of sus-

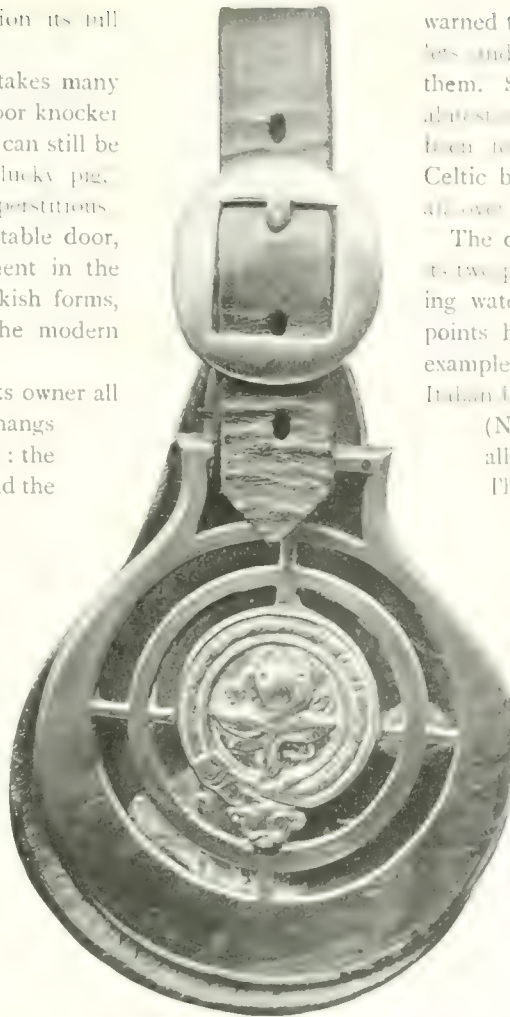
pension is probably due to the materials out of which the amulets were constructed.

A large number of examples of two boar's tusks fastened together by a metal band, was found at Wootton Bassett in Wiltshire; this naturally produced a crescent with points hanging downwards. In Italian bruses the points are usually upward, and the crescent is larger and thicker than most European examples, and is often decorated with a central figure, or a small crescent at the base of the points.

pointed boar's tusks. A few have their points decorated with balls, symbolic of the time when the points of the tusks would protect them against cutting.

Most probably the crescent in use in England was produced by being cut out of a solid disc, a notion which is suggested in the crescent with its points turned upwards. This is quite as primitive a form of amulet as the perforated disc or tooth. The crescent is largely worn in Germany, but there a strap is suspended below the right ear, and not on the forehead. The Austrian costume consists of a metal ring with perforations on each side, also below the right ear.

The new or growing moon is an emblem of growth and fruitfulness, and its symbol, the crescent, was dedicated to Diana. There is a very common superstition among the negroes of the West Indies, based on the almost universal custom of decorating the animals with the crescent moon. In the West Indies the negroes believe the crescent moon is associated with the horse, the cow, and



NO. III. BRASS AMULET CONTAINING THE MOON



... preserved by Ambrosius, a horse was annually sacrificed to this goddess. The sun-god was associated with the horse that was driven, and to this day in the north of France, called a *brass*, a most suitable name for many specimens. (No. vi., No. 1.)

In the very earliest age the horse was not used as a beast of burden, but as a food supply for mankind. He was kept in confinement, and at certain seasons of the year, usually spring and autumn, he was let loose and made to race with other horses. The winner was then sacrificially slain and eaten. The slaying of the horse secured the promise of fruitfulness in the spring of the year, and again the sacrifice of the horse became a necessary performance at the close of the harvest. Thus the horse became very closely connected with all kinds of

cultural pursuits. Probably the old fashion of fastening wispes of straw in the mane and tail of the cart-horse, has some far-away association with these customs. In the old horse-races, in the Campus Martius, the right-hand horse of the victorious pair was slain, its tail carried dripping to the Regia, and its blood made into cakes for the spring festival of purification by fire. To this day, in many countries the horse is sacrificed on May-day and on the day of the birth of a new life is ended. The horse is also sacrificed without a horse's head, as in the case of the horse in which the head is cut off, but not the body. (No. vi., No. 2.)



NO. IV.—TWO UNCOMMON VARIETIES

horse between its ears is a remnant of a later date, when the winning horse was not slain, but taken to the priest, who cut off parts of its mane and tail, and then released it. The hair thus cut off has developed into the ornamental lead-piece seen in the illustration, now purely decorative, but formerly worn as a protective talisman. Sometimes the crescent contains between its cusps a star, usually eight-rayed, as eight is one of the lucky numbers in Moorish magic, eight-angled figures, or figures with eight points, being safeguarding amulets. The greater number of brasses which at first sight appear circular are really modified crescents in shape, as in No. iii.

Next to the crescent the design of the heart is the most popular, and is almost, if not quite, as old, as it was used as an emblem by

the Egyptians. The most primitive heart-shaped amulets were made of flint arrow-heads (all implements of the Stone Age, and especially flints, being credited with miraculous powers). The evolution of the heart from the lotus design is most interesting, and can easily be traced. First the lotus, then the fleur-de-lis, next the shield, and then the bull's head with two projecting horns, symbolic of the two up-raised fingers (whereby the superstitious warded off the evil eye). Finally, the heart develops into the diamond of the playing cards. The lotus merging into the fleur-de-lis is lavishly used in the decorations of the Alhambra. A good example of this kind of brass is seen in No. vi., No. 3. The centre is a plain, clearly cut fleur-de-lis, surrounded by curves and branches, while the lower part is pierced by a small crescent.

The human eye, as a protective sign, is often represented on brasses by means of two semicircles, side by side; very often pairs of these semicircles surround a ring of brass, as in No. iv. For instance, twelve semicircular openings may surround twelve pierced triangles, the whole suggesting six pairs of eyes and eyebrows. The twelve pierced triangles will be formed by the twelve rays of a central sun. Semicircles were always used by the Greek alchemists to depict eyes, and the Moorish artists indicated the evil eye by an angular space.

There are numberless ways in which the sun is represented on horse brasses; often as a solid disc, also as a small circle to which rays eight or twelve in number are added. In No. vii. the "whorl," or wheel in motion, is denoted: this also is closely connected with the worship of the sun, and really represents the fire that was kindled by rubbing wood on wood, the ancient way of starting a fire. Again, the "whorl," or wheel, suggests the idea of driving, and of a wheel in rapid motion. Brasses vary in design in different counties, and are a constant source of pleasure and interest to those who are attracted to them.

Many of the designs and devices on old brasses are worth preserving and collecting from an artistic point

of view. In the old designs there are very many and often really beautiful. A fine example of a particularly ornamental piece can be seen in No. 1. It is a piece of brass which radiate rays, each ray being highly ornamental and forming in themselves two circular designs, an upper and a lower. Even the spaces formed by these rays, which are also highly ornamental designs. Some of the decorative parts are very handsome, and make delightful ornaments of shining brass.

Many of these consist of various devices enclosed in a circle, such as handsaws (No. 11), No. 12); the plough

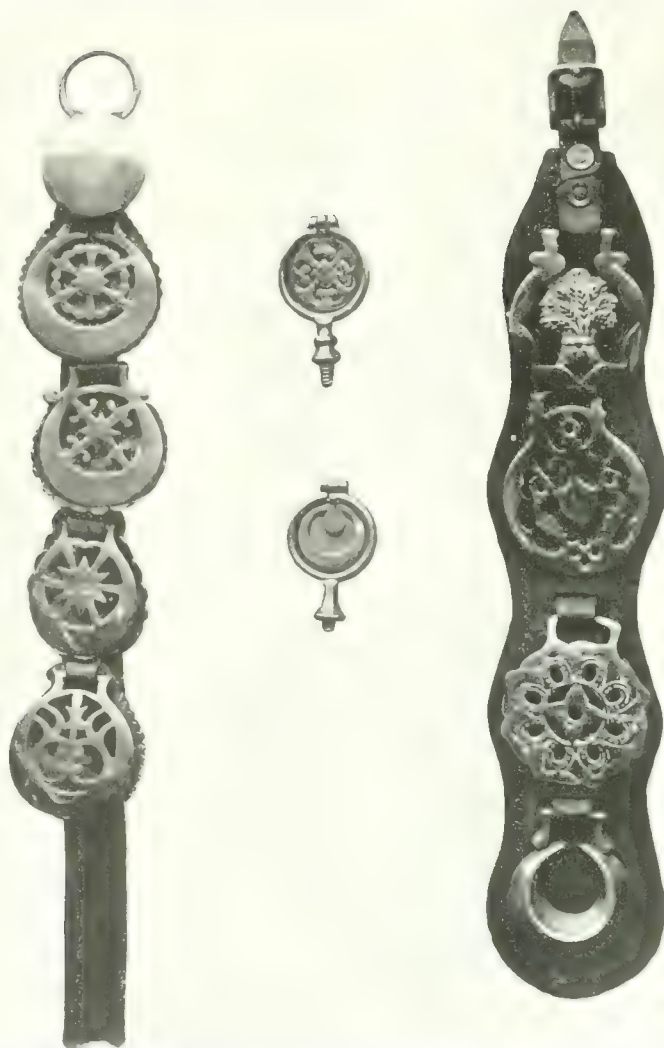
(No. 3); the engine (old type) (No. 4); and the windmill (No. 5). The "the sun and the ship" (No. 2) enclosed in a brass circle with a pierced rim consisting of small triangles. All these five designs are connected with trades or employment of some description. The second row in No. 11 consists of No. 10, a most ornamental design, two suspended crescent moons, the first shows an old-fashioned wheel on the left. The second shows a "thunder" wheel.

No. 7, the sun, surrounded by twelve rays, each ray being highly ornamental. No. 8, a very handsome design, a sun with a face, surrounded by twelve rays, each ray being highly ornamental.



No. V. MARTIN ALLE AND OTHERS

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No. 100. This is



is obviously the crest of the Isle of Man.

Considerable numbers of brasses consist of radiation, and these are among the most ornamental. Nos. 31 to 35 are five typical examples of this class of "face-brass" chosen from among many others. They are too elaborate for individual description.

No. iii. is a most uncommon "face-piece," the centre represents a Tudor rose, surrounded by the Garter; next comes a thin sun-circle, the whole enclosed by the usual modified crescent. The circular spaces are broken by cross-bars.

No. iv. consists of two brasses, both very uncommon, the upper one having as a central emblem

the face surrounded by six pairs of "eyes and eyebrows." The lower one is a particularly beautiful specimen: a coronet supported by stiffly drawn flowers or lotus between which is an inverted fleur-de-lis.

The next one is with a circular centre, shown No. v. The top of the star is the horn of plenty; the Maltese cross with eight-pointed ornamentation; a crescentic brass with centre flower and leaves; and at the bottom the Staffordshire knot, within a beautifully shaped heart, even the hanger being heart-shaped. On No. 3 at the top is the lion combatant, probably from Arundel, and often seen on the Duke of Norfolk's arms. The next design is almost indescribable, but very artistic. (I have its duplicate in nickel silver.) Then follows the fleur-de-lis



design, and, lastly, a very handsome radiation brass, with fourteen pierced circles terminating in fourteen rays.

No. vi. shows two other martingales. The left-hand one has four brasses, all crescentic, each including four designs, quite different, yet all harmonious. These devices are most difficult to decipher accurately, and most difficult to remember when collecting. The right-hand breast-plate carries four totally different medals — a wheat-sheaf first, then a very old device, heraldic in character.

next a brass, whose centre is four hearts, circled by eight horseshoes, these surrounded again by four pairs of horses' fore feet and hoofs : lastly, the never-failing crescent pure and simple. Between these two leathers are two flying terrets, popularly called "the flyer." Both contain miniature brasses, the upper one an eight-pointed design, often seen on large medals, and the lower one a pierced crescent with metal sun or moon.

No. vii. is too large a group to describe in detail. At the bottom of the photograph is an extremely broad martingale with five tassels, one representing a man driving a horse and cart; the upper one has a dog in the centre, another has the sun and rays.



No. VII. A GEDING, OF LONDON.

is not often worn. The grapes on the bottom brass and the beehive on the next but one strap are, of course, agricultural designs.

The decoration of the text strip is a collection of motifs from the old lotus of the East. Among other devices, the Bayeux embroidery follows the form of the panel from the bottom on the left, a large bird in a hand-drawn frame.

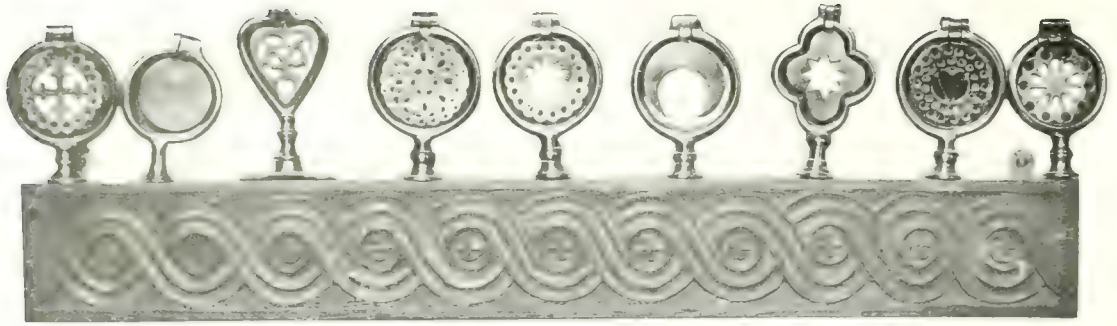
Also Edward, with two Victoria Jubilee medals, is also included in the group in the photograph. Almost the handsomest and heaviest in my collection is the third pendant on the right-hand side, a large, tapered piece of metal with the royal coat of arms and thistle heavily engraved on its face.

[illegible]

shown hanging on the left of the picture.

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[ 1998, 2000, 2002, 2004, 2006 ]



NO. VIII. — FLYERS OF BRASS.

No. iii. shows nine examples of "flyers," all fairly to decipher. Each are small representations of the well-known larger brasses. The popular eight-pointed star, the heart, the sunburst, the cross, the Staffordshire knot, the solid star, the interlocking triangles, the Christian Cross, and the Seal of Solomon, or Shield of David, are all represented. A tall, graceful Staffordshire knot is the third. The next two "flyers" have a solid star for their respective centres. The last is a beautiful example of the suspended solid

form of a cross. The seventh is a pierced heart and design; and the eighth and ninth both consist of very well known devices.

To mention two specimens which I have not yet obtained, are the Christian Cross and the two interlocking equilateral triangles. This is a well-known Oriental talisman, the so-called Seal of Solomon, or Shield of David, and is a mystic symbol often seen on the windows of Christian churches.



FIGURE 1. — THE INTERIOR OF THE LIBRARY.





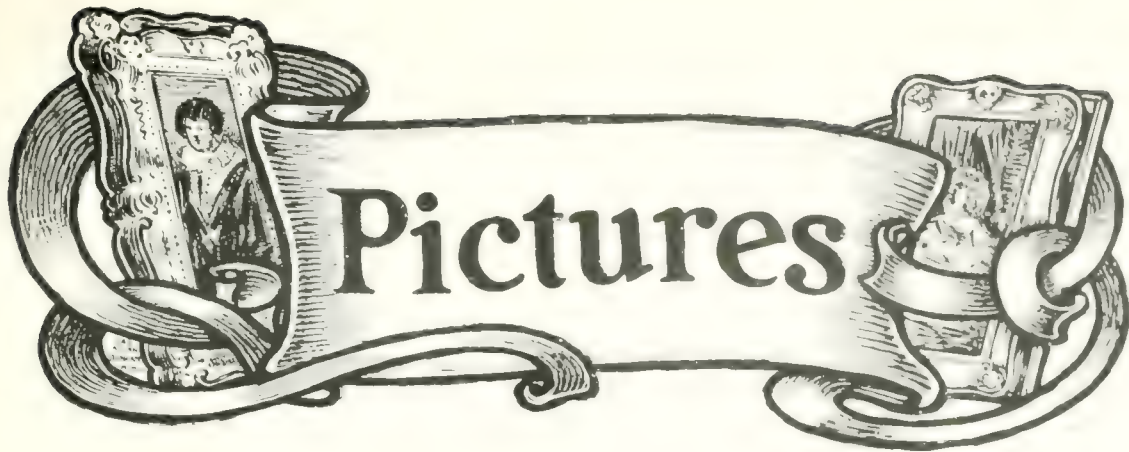
BARBARA YELVERTON.

AGED 19. A.D. 1501.

This picture is the original from which the engraving was made. It is a portrait of Barbara Yelverton, the daughter of Henry VII., and is the only one of the royal family of England which is known to have been painted by the artist. The original is in the collection of the Earl of Devon, and is now in the possession of the Earl of Devon. The engraving is by W. H. Sturt, and is the property of the Earl of Devon. The original is in the collection of the Earl of Devon, and is now in the possession of the Earl of Devon. The engraving is by W. H. Sturt, and is the property of the Earl of Devon. The original is in the collection of the Earl of Devon, and is now in the possession of the Earl of Devon. The engraving is by W. H. Sturt, and is the property of the Earl of Devon.







# Pictures

## Some Hitherto Unpublished Drawings by Thomas Stothard, R.A., of Child-Life By Dudley Heath

ONE of the happiest and most typical characteristics of eighteenth century English art is the genius our artists developed in the realisation of the innocent, subtle grace of childhood. The child, in Italian art, even in its later phases, was still the objective embodiment of pietic symbolism. Raphael and Correggio, perhaps, came nearest to realising the child as a nature study. French art has rarely achieved more than to give us a diminutive grown-up, with the sophisticated grace of self-conscious innocence, wedded to round, youthful contours. It has been left to the English school to reveal the child in its unconscious simplicity. The English Renaissance visualised for us the sentiment and romance which envelops womanhood; and motherhood and childhood but completed the poetic trilogy of ideas. Art for the first time accepted the child as a motive, for its own sake, bereft of its traditional pietic nimbus and its mythological wings. Art said, "Behold the Child!"—the joyous gift of life—unprophetic of its predestination, unconscious of its own innocence.

In whatever direction our tastes and insight may have developed since then, it must be admitted that no artist of the Revival displays its peculiar temperament in a greater degree than Thomas Stothard.

If the dainty effeminacy of Stothard's talent fails to fascinate us, the deficiency is in ourselves, not in his limitations. Stothard had the true lyrical sense

the result of an inherent instinct for grace, movement, and line, and the power skilfully to simplify and generalise nature. His technique is as essentially eighteenth century as his sentiment, and he drew in a concentrated, if limited form, his affinity to Reynolds, Gainsborough, and Romney, his greater brethren, and to Cipriani, Wheatley, Angelica Kauffman, and Cosway, his lesser contemporaries.

The prevailing popular appreciation of the eighteenth century convention is not without its insight or sanity. It is the result of a certain misinterpretation of the human mind to grasp at a romantic ideal which is conventional. But it is also due to the fact that popular opinion is never more capable of appreciation than when it is deceived. A naive method of expression, however limited in its range, will hold the popular mind, while the more refined values of original genius entirely fail. Herein lie the strength and the weakness of Stothard's genius. It is personal and temperamental, but typical and superior.

Stothard was one of the great artists of the eighteenth century, and his drawings, particularly his domestic and child-life subjects, are what is best in this phase of

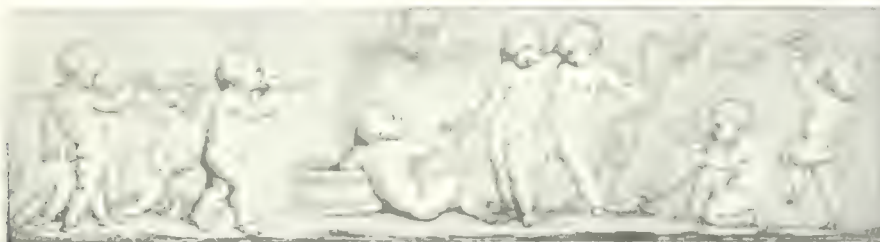


illustration. How immensely superior he is to the conventional draughtsman of the eighteenth century. In his compositions appear stiff, conventional, and something more than an illustrator's skill—he possessed the touch of a craftsman, and, personally, I think he is never seen to greater advantage than when designing one of his decorative, winsome little fancies, full of dainty humour or playful conceit. In these he revelled unrestrictedly in the forms of infancy and youth, grafting on to his motive some natural or

and Finden, the latter showing a more suave and polished manner, but losing the vigour and directness of Heath's interpretation.

Stothard belonged to a school of draughtsmen, who, though students of nature, boasted of being able to draw anything and everything from memory, rarely using models. It is interesting in connection with this to remember that he made numerous sketches and studies from flowers and butterflies, insisting on the benefit to the artist of a close study of these natural objects; but when he introduced such objects into his drawings, they were free and direct in



purely conventional object with consummate artistry. To see these at the best we must turn to the wood engravings by Luke Clennell, to be found in the edition of Pope's poem, *The Pastorals of Memory*, published by T. Cadell. This edition alone contains thirty-one of such decorations. To those interested in a purely technical question, these should be compared with the engravings of the same subject by the artist of the edition of the same poem, published by the same publisher, and so on. The artist of the edition of Stothard's *James Heath* alone appears to retain some of the originality of the wood-cut in his line, and the artist of the edition of the same poem, published by the same publisher, and so on. The artist of the edition of Stothard's *James Heath* alone appears to retain some of the originality of the wood-cut in his line, and the artist of the edition of the same poem, published by the same publisher, and so on.

handling, though conventional in form, and it is only in an edition of Langhorne's *Fables of Flora*, published in 1794, that we find some beautiful realistic drawings of flowers serving as tail-pieces. It may be assumed that his early training as an apprentice to a designer of patterns for flowered silks gave him a facility in conventionalisation that became second nature to him in after life, when he had to produce innumerable designs very rapidly for all sorts of purposes at a very moderate pay.

The actual extent of this prolific artist's output in drawings hardly concerns us here, though it may be mentioned that he illustrated and decorated editions of Shakespeare, Chaucer, Spenser, Milton, Scott, Pope, Burns, Rogers, Thompson, and Goldsmith, amongst the poets; whilst of novelists and essayists, his work included Richardson, Fielding, Sterne, Johnson, and Kimber, not to mention such standard



## Some Hitherto Unpublished Drawings

works as *Don Quixote*, *Robinson Crusoe*, and *Pilgrim's Progress*. With such an array and variety of subject, it would be surprising to find an equal level of inspiration in them all, and in fact it is in such drawings as the six illustrations to Goldsmith's *Tear of Wakarusa*, where the temperament of author and artist were so similar, or in the easy grace of the illustrations to *Clarissa Harlowe*, that we find the illustrator at his highest water-mark.

As I have already said, it is not as a literal illustrator that Stothard shows us his best. It is when his subject leaves him scope to use his delicate fancy,

the latter often relied upon the former to interpret and refine uncompleted passages in a design. This fact accounts for certain weaknesses in the drawing of some of Stothard's originals. On the other hand, the reliance that the engraver put upon the draughtsman for small portions of a composition enabled the latter to give all his attention to the composition, and thus partly suited the temperament and method of Stothard.

I am personally inclined to the opinion that these particular drawings were originally intended to be engraved on wood. There is a freedom and vigor



and his freedom is unfettered by an author's facts, that we find an irresistible charm and lightness of touch which carries conviction and appreciation with it. With such, indeed, may be ranked the drawings for *The Seven Ages of Man*, engraved on wood, and I think those illustrating this article are quite in the artist's happiest and lightest vein. These drawings are a few of a series of twenty-four that belonged to the collection of Charles Heath, the engraver. They have never, to my knowledge, been engraved, and to see facsimile reproductions by modern process methods, where the autographic touch of the draughtsman is retained, should be of interest to the student who is accustomed to study this artist from engravings only. However good the engraving may be, it loses its personal quality in the dual handling, though there is no doubt that the engravers of that time were very closely in touch with the draughtsmen, and in fact,

about them, and I look to that minute touch to be seen in many of the drawings of the Van Dyck collection which were translated by the steel engraver. Few draughtsmen, however, knew better than Stothard how far the engraver might be trusted to interpret his drawings or how little detail it was necessary to give. This, I cannot but think, constitutes the basic difference between modern mechanical engraving and the earlier engraving crafts. Now there may be said to be no craft relationship between artist and engraver. The artist's work is either reproduced perfectly or it is bungled, and, since rapidity is the basis of modern illustration, and since there is often a failure in one of the many stages between photographing and publishing. Formerly, when the artist worked in his engraver, and, in fact, worked in unison with him, the result was the outcome of a partnership between two craftsmen who thoroughly

the artist and the engraver which constitutes the modern century book illustration, although in its relationship to the original book we realise how far it has departed from the traditional standard of artistic fitness.

I am merely considering here the comparative merits of hand and mechanical processes for purposes of reproduction. That Stothard would have been

able to appreciate the quality with which the modern methods are capable of rendering his originals is a fact that cannot be disputed. At the same time it is to be noted that he lived in an age when his peculiar freedom of handling, lightness of touch, and fertility of invention, would not have been hampered by the technical restrictions which rapid reproduction and rapid printing force upon the artist.



Stothard worked for every grade of publication, and his method was not limited to one medium. We find pen, pencil, and wash sometimes combined in one drawing—with sepia or Indian ink, giving a variety of colour which the tyranny of the photographic process would veto as a most unnecessary difficulty. Neatness, uniformity, and precision are the qualities beloved by the process of engraving; and the subtle play of pencil and tone that gives such suggestive charm

to Stothard's drawings would hardly have been appreciated by the modern operator.

I have also in my possession an interesting object-lesson in colour-printing in the form of a characteristically delicate wreath of flowers in colour, by Stothard, and its reproduction in colour lithography. The latter is nearly faultless in all its essential likeness to the original, and although the lithographic artist



## Some Hitherto Unpublished Drawings

has taken some slight and quite unimportant license in copying the drawing, the touch, the delicacy, and the colour are as perfect as a reproduction can be.

To return to the present drawings, they are all drawn with pencil and wash, either sepia or Indian ink being used; they are all uniform in size and shape, and it would be of interest to know for what particular purpose they were designed. This question has continued to puzzle me. I have thought it possible that they were somewhat free embellishments to Thomson's *Seasons*, or that they might have been intended as fanciful suggestions to illustrate the months—two for each month—for such a publication as the *Royal Engagement Pocket Atlas*; or again, some of them seem peculiarly appropriate as illustrations to Blake; but these ideas are somewhat nullified by the presence amongst the series of literal illustrations to *Aesop's Fables*. Whatever their purpose, most of them are delightfully composed little pictures, full of life and nature, and moreover possessing a dainty sense of decorative unity within their pleasingly square proportions. They give us the very essence of child-life in all its phases, with an insight and sympathy for its childish realities that few, if any, artists have surpassed. We have had later essayists on the same themes, showing greater literal truth and a more precise understanding of the individual child; but their work is more often than not prosaic, and lacks the lyrical charm of these pictorial "songs of innocence."

Who has been able to touch off in so happy a vein the little bands of Amorini—disporting themselves amidst the corn, the vineyard, or the orchard—as embodied symbols of nature's good-will?

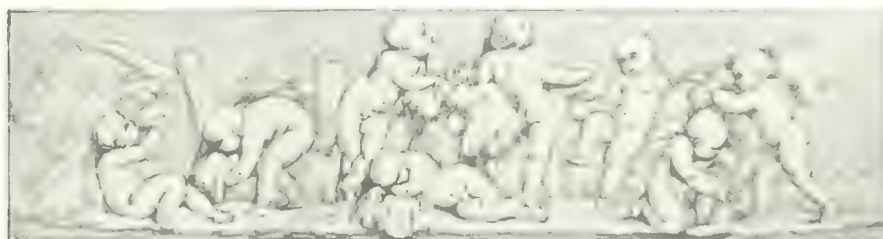
Most of the other child subjects from Stothard's

hand are well known, such as the five oval plates published by Tomkins, of which *The Dunce Disgraced* and *The Schoolboy's Adventure* are the favorites; but there are also the two very fine little pictures entitled *Jack the Giant-Killer* and *David Goliath*, the former being peculiarly charming and novel. The illustration of the small boy as he thrusts his hands into his new found pockets, and his little sister's pleasure at the transformation which the disguised parent have made in her brother, are rendered with that spontaneity and sympathy of touch that lifts the trivial motive into the realm of the poetic.

There are other small pictures, such, I suppose, for instance as showing the artist's greatness in handling such amenities of child-life, but it will suffice to say that the group of children playing in *Flower and Slipper*, which first appeared, I believe, in *The Illustrations of Wordsworth*, published in 1807, gave birth to the lines:

"I have seen a woman, who should be a mother,  
As a child, the innocent and simple,  
I have seen a man, who should be a father,  
As a child, the innocent and simple."

This was one of the first drawings done by Stothard for Samuel Rogers, and their collaboration ultimately led to the production of those "éditions de luxe" in which Stothard joined Turner in giving colour and substance to the poet's words, and which led to the remark of a contemporary of Rogers that "his poems would have been dull had they not been illustrated." However this may be, it must be acknowledged by all impartial critics that there is room to be made amongst our illustrators for some of Stothard's poetic convention grafted on to what we may call his realistic impressionism.





# NOTES AND QUERIES.

*[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]*

UNIDENTIFIED PORTRAIT (1).

DEAR SIR,—Kindly insert the enclosed photograph of unidentified portrait, and oblige.

YOURS TRULY, L. ACTON.

Portrait of Count John Albert Bentinck, R.N.

DEAR SIR,—I wonder if any of your readers could tell me the painter of the portrait of my great-great-grandfather, Count John Albert Bentinck, R.N., in a portrait which is painted about 1755. The portrait is life-

Yours truly,  
L. ACTON.

CAROL MONTE  
Gard

DEAR SIR,  
I am most grateful if any of

your readers would throw light on the present

of the portrait of

Count Albert

of the name

Queen Marie

Minister Sir John

in waiting. It was

of the name

of the name

of the name

of the name

Italy. I am very anxious to obtain a photograph of it if possible. (2) Who painted the miniature of Queen Marie Caroline on the snuff-box in Mr. Pierpont Morgan's Prince's Gate collection? Would it be possible to obtain a photograph of it?

Yours faithfully, L. ACTON.

MEMORIAL LOCKET.

DEAR SIR, I have been shown by a friend a small silver heart-shaped pendant or locket, about

one inch extreme measurement. On the inside in relief is a capital likeness of Charles the First, on the other side the phrase, "I morie in Life and Death," the date 30th January, 1648, with small hearts transfixed by arrows. On the outside the legend, "Quis temerit a lachrymis." The print, I presume, for "temeret."—*The Virgils "Æneid,"* book ii., line 8. I conclude that the first two months of 1649 were still reckoned to belong to 1648. Is this so? Were this small locket worn by



UNIDENTIFIED PORTRAIT (2)





AGROUND  
ONE OF A SET OF FOUR "MOVING ACCIDENTS BY FLOOD AND FIELD"





PORTRAIT OF COUNT JOHN ALBERT BENTINCK, R.N.

Cavaliers for some years after the death of the Martyr, and are many of them to be found now? I should be glad of any information about them.

Yours faithfully,

WILLIAM S. PATTERSON.

#### UNIDENTIFIED PORTRAIT (2).

DEAR SIR,—I enclose a photograph of a portrait of a lady, which I possess. The size is 31 inches by 25½ inches. The hair is black, eyes dark brown, cloak maroon or crushed strawberry, bodice sea green, with white frill. The face is beautiful in the extreme, and the photo does not do justice to the painting.

Faithfully yours,

(Dr.) L. E. G. de WOOLFSON.

#### UNIDENTIFIED PORTRAIT GROUP.

DEAR SIR,—Enclosed find clipping of query in the CONNOISSEUR MAGAZINE for May, 1911. In looking over some prints and photographs of Reynolds's work, I was struck by the

resemblance of the halftone reproduction to his *Portrait of a Person of Quality*. I submit this for your consideration. Will the good the artist's name be found in the Register or in some other artist.

Respectfully,

W. C. THORP.

#### UNIDENTIFIED PORTRAIT (1).

(August, 1911.)

DEAR SIR,—Your portrait is certainly, I should say, that of Sir Thomas Gresham, mercer and citizen of London, and founder of the Royal Exchange.

Yours faithfully,

D. M. HAYCOCK.

#### UNIDENTIFIED PORTRAIT (3).

(August, 1911.)

DEAR SIR,—Are the buildings possibly the Ashmolean Museum at Oxford, with Divinity School behind? If so, the portrait may be of Elias Ashmole, 1617-1682.

Yours truly, RUTH C. WHITE.



UNIDENTIFIED PORTRAIT (3).



caused your tormentor to vanish, and in her place it is your own beloved who is beside you, and it is to him cupids are chaining you with wreaths of roses."

These two pieces are very valuable and beautiful, and are in a perfect state of preservation.

AMONG the most valued of the treasures preserved in Holland House, Kensington, is a bronze stoup purchased by Henry Edward, fourth Lord Holland, during the time he was British Minister at the Court of the Grand Duke at Florence, and brought home by him about 1848, and was

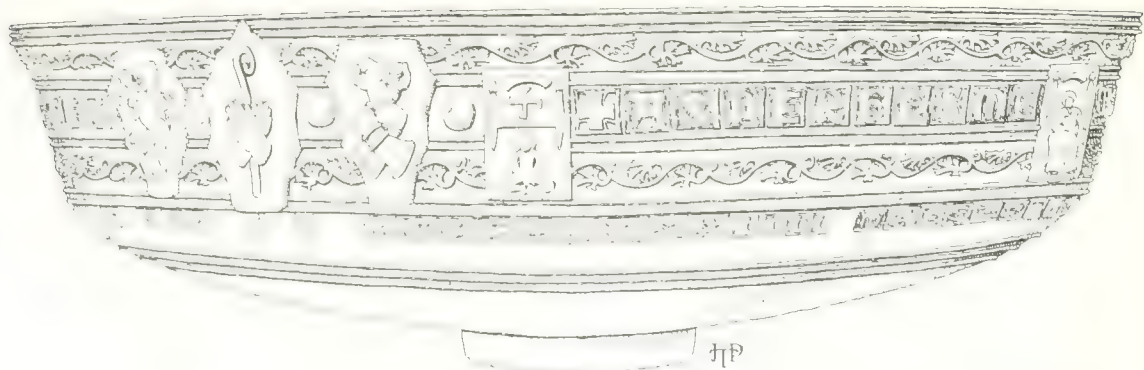
reproduce a drawing of it made lately by the special permission of the Earl of Ilchester. A brass tablet affixed to the tripod on which it now stands gives an account of its acquisition, but, unfortunately, records nothing of its earlier history; and this we are left to glean as we may be able from its inscriptions and the style of its decoration. The bowl, which has a foot  $11\frac{1}{2}$  inches in diameter over all, and 5 inches deep inside, bears the date 1484 in Roman numerals, and the name of the maker is given in the same line as Maestro Michele Caselli de Provincia, who is described in Walford's *Old and New London*, but on whose authority is not stated, as a Fleming. In the character of its ornaments and in the form and setting of its lettering it is akin to the later Gothic work of Northern Europe, as shown more particularly in the bell-founders' productions, and shows no trace of the ornaments and style of the Renaissance brooch. A work of that time being produced in Florence and the rest of Italy. The purpose for which it was made, and for which



1. *Journal of the American Statistical Association*, 1990, 85, 1001-1013.

[illegible]





THE BRONZE SLUMP OF HOLLAND HOUSE

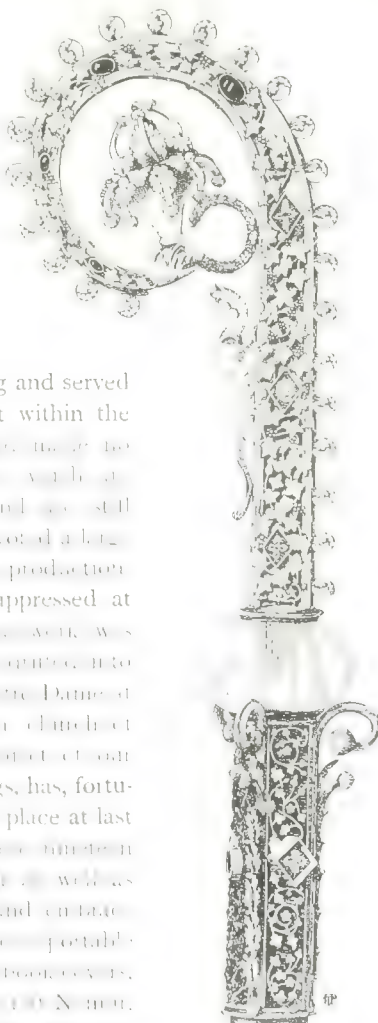
The Crozier of Brother Hugo of the Augustinian Priory of Oignies (near Namur), was one of the cleverest of the many Mosan art metal-workers who flourished in the former half of the thirteenth

tury: and his productions are justly celebrated for the delicacy of their workmanship and the beauty of their design. He was brother to the Sire de Walcourt, the founder of the monastery, where Gislebert de Walcourt, too, naturally, and he must have acquired all his artistic training and served his apprenticeship to the craft within the cloister walls. It is probable that he had to create the decorative scheme with which the church is adorned, and he still preserved the right to have a large piece of ground allotted for production. When the monastery was suppressed at the close of the thirteenth century, the work was continued by the monks of the priory of the Holy Saviour of Notre Dame of Noyon, who made the parish church of Walcourt one of the subject of our study, after some wanderings, has, fortunately for us, found a resting place at last in the Beau-Mesnil. The nineteen monuments preserved, as well as the choir, the apse, and certain parts of the interior, are portable fragments of the great Beauvais, and are the work of a FOURTEENTH-century artist, who, in the neighbourhood of the priory, must have been able to study the work of his predecessors.

The British Museum still, of which we give a drawing, seems to have been preserved in the monastery until the disposal of the collection, and has thus escaped a degradation which was too commonly the fate of these works of art. A large proportion of the croziers found in the collection of the Hotel Cluny, for instance, were taken out of the coffins of the bishop to whom they had belonged, as, being part of the bishop's insignia and his personal property, they were frequently buried with him, and they have been, during modern restorations, rifled from the grave—often in a damaged condition. This gilt copper crozier of Hugo's manufacture, although parts of its delicate leaf-work have escaped some slight damage in the six centuries of its existence, is still fairly perfect, and with its delicate applied ornaments, nielloed plaques, and cabochon stones, remains one of the most beautiful specimens of mediæval art.—J. TAVENOR-PETERS.

ONLY two chalices remain to us in England of the period of manufacture designated by the late Pre-Reformation Mr. Wilfrid Cripps as Chalices in the period of the Gothic Lancashire type, that is, from the year 1350 to the end of the reign of Henry VII. in 1508. Two of these are at Lanesborough, at the Roman Catholic Chapel at Hornby, and the other at Cloughton-on-Brock, both villages being near the same town of Lancaster.

In China, as in existence of the period according to the latter type, which are known as the Tudor type, and were mainly found before the years 1500 and 1550, and their number, two of which,

[illegible]



THE HORNBY CHALICE.

again, are in Lancashire, both at Roman Catholic Chapels, one at Leyland, and the other at Fernyhalgh, near Preston.

*The Hornby Chalice*, as appears from an inscription on it, originally belonged to the old parish church of Caton, near Lancaster. It materially differs in shape from the medieval type, the bowl being shallow, which is deep and conical, and would be quite plain but for an engraved band running round its centre, within which is the inscription "Cal : Sacrat : accipia : ef : nomen : dei : invocabo :". The bowl contains the words "Accipiam : et nomen : Domini : invocabo : (Psal. CXV., *Sarum Breviary*). The stem is a plain hexagonal one with ogee-moulded bands at the junctions, and is divided near the top by a knob of exceptional beauty, formed of six lobes ending in square lozenge-shaped facets adorned with cruciform flowers. The foot is divided into six compartments, and is a great feature of this chalice: each compartment is plain except the front one, which is filled with a crucifix and kneeling figures of SS. Mary and John. To fit the limits of the compartment the arms of Our Saviour are extended above the head in an unusual manner. The edges of the foot are decorated, and terminate in knops of peculiar ornamental work, designed to prevent the slipping of the chalice from the

table. The chalice is inscribed with a Latin inscription, "*Ristore m. 1500*". It is a fine example of the late medieval style, and is of about the year 1500. It is 7 ins. high, and the bowl is 4 ins. in diameter at the rim, and 2 ins. in diameter at the base. It is a fine example of the late medieval style, and is of about the year 1500.

*The Chalice of the Holy Trinity*, as appears from an inscription on it, originally belonged to the old parish church of Caton, near Lancaster. It materially differs in shape from the medieval type, the bowl being shallow, which is deep and conical, and would be quite plain but for an engraved band running round its centre, within which is the inscription "Cal : Sacrat : accipia : ef : nomen : dei : invocabo :". The bowl contains the words "Accipiam : et nomen : Domini : invocabo : (Psal. CXV., *Sarum Breviary*). The stem is a plain hexagonal one with ogee-moulded bands at the junctions, and is divided near the top by a knob of exceptional beauty, formed of six lobes ending in square lozenge-shaped facets adorned with cruciform flowers. The foot is divided into six compartments, and is a great feature of this chalice: each compartment is plain except the front one, which is filled with a crucifix and kneeling figures of SS. Mary and John. To fit the limits of the compartment the arms of Our Saviour are extended above the head in an unusual manner. The edges of the foot are decorated, and terminate in knops of peculiar ornamental work, designed to prevent the slipping of the chalice from the



THE CHALICE OF THE HOLY TRINITY.

depression, and is a very curious work of art. The device is the figure of Christ sitting on a rainbow. The ground has every appearance of once having been enamelled, but no trace remains. Long, divided rays encircle the device, and the spandrels are decorated with a rayed leaf. Round the rim is inscribed (the words being separated by conventional marks) "Salvum me fac Domine in nomine tuo." It is much to be regretted that this fine paten has been beaten inside out, so as to form a cover to a silver cup, and in the centre of the device a plain Latin inscription has been hammered, owing to the error. There are no visible hall-marks on the paten.

#### Llanwddyn Elizabethan Cup

For one of the illustrations of this fine and characteristic example of Elizabethan chalices is one

memorable in the history of the Church in Wales, as it was in the year 1567 that the New Testament was, for the first time, translated into the Welsh language. The hall-marks are exceptionally clear, as will be seen from the illustration, and are valuable as indicating that the London date-letter **k** of 1567 had below it a solid disc, and not a hollow circle as given in Cripps's *Old English Plate* and other similar works of reference. The maker's mark is SE interlaced. The old parish church of Llanwddyn, North Wales, was, with the village, totally submerged on the construction of the Lake Vrynwy water reservoir for Liverpool a few years ago, and a new church was built by that city in substitution. The dimensions of the cup are: height,  $6\frac{3}{4}$  ins.; diameter of lip,  $3\frac{1}{2}$  ins.; and diameter at base,  $3\frac{1}{4}$  ins.



PLATE 111. THE LLANWDDYN CUP.



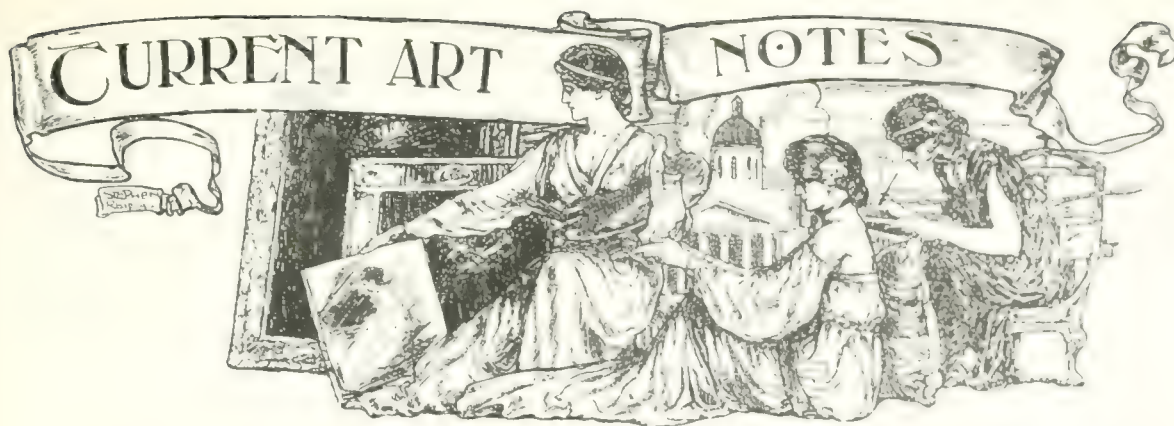


HERBERT OF RAGLAN (CHARLES SOMERSET, BARON)

AGED 30. A.D. 1505.

Copies of this picture have been used as portraits of Henry VII. One of these copies is in the collection of the Dean and Chapter of Christ Church, Oxford; another is in the South Kensington Museum.





THE abduction of Leonardo's *Mona Lisa* from the Louvre has resulted in a loss to the world of art, let us

**Mona Lisa** hope only a temporary one, perhaps greater than would be indicated by the

disappearance of any other single picture. The work is

not only a great masterpiece, but is a unique example,

by a master whose pictures are so rare that the authentic

examples from his brush may be numbered on one's

fingers. Not taking into account Leonardo's drawings,

which are fairly numerous, there are two works by him

in England, five in France, and three in Italy. Even of

these some are not universally accredited. The solitary

example beyond suspicion in England is the large cartoon

in chalk of *The Virgin and Child, with St. Anne and St. John*, which hangs in the deserted solitudes of the

Diploma Gallery of the Royal Academy. The *Virgin of*

*the Rocks* in the National Gallery is by many supposed

to be a copy of the similar work in the Louvre, executed

by Ambrogio da Predis under Leonardo's supervision.

It is not, however, an exact replica, and the alterations,

slight though they are, are nearly all improvements,

which only Leonardo or a greater than him could have

conceived. That Ambrogio da Predis painted on it is

probable, but the great bulk of the work must be

ascribed to the hand of the master. The mutilated

ghost of *The Last Supper* at Milan, a cartoon of *The*

*Adoration of the Magi* at Florence, and a panel of *St.*

*Jerome*, executed in ground colour only, comprise all

Leonardo's known paintings in Italy; the remainder of

his pictures are—or rather before the theft of the *Mona*

*Lisa* were—at the Louvre. Of these, the authentic work of

*The Virgin and Child, with St. Anne and St. John*, a

variant of the design in Burlington House, is beyond

doubt; *The Virgin of the Rocks* comes in practically

the same category; *The Annunciation*, a small sketch,

is generally accepted as genuine, and the *St. John the*

*Baptist*, though more doubtful, is also in the hands of

connoisseurs in its favour. The missing *Mona Lisa*, the

only picture portrait by him which has been seen since

it was stolen, is a work of art of a kind which is

unfinished, but [the] gossiping biographer makes this

statement, which is certainly not true, that the artist

that once painted it, and to which he had been

From Verrocchio, the story that when Leonardo

was painting the portrait of *Mona Lisa* the artist was

preparation of keeping her from going to the Louvre

and to play on her mind, and to make her

amuse her, to the end that she might continue cheerful,

and so that her face might be reflected in the picture

expressed in the picture, and that the picture

they take." The result is seen in the haunting

the face of the picture, which has been the theme of

countless writers. From the Louvre, the picture

was taken by the French king, Louis XIV., in 1678,

and was presented to the king of Spain, Philip V., in

1700, and was then taken to the Louvre, where it

remained until its removal to the Louvre, where it

remained until its removal to the Louvre, where it

remained until its removal to the Louvre, where it

THROUGH the kindness of Richard Owen, of

London, the artist of the portrait of the

National Art Gallery, London, has been

"The Adoration of the Kings," by the artist of the

By Mabu, the artist of the

the artist of the

the artist of the

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THE ADORATION OF THE KINGS

BY JAN GOSSAERT OF BRUGES

THE METROPOLITAN MUSEUM OF ART

result is a tonal harmony in which the tints, though set down with purity and precision, are completely fused, the effect attained being tender and atmospheric.

THE glasses from which our forefathers drank prodigious quantities of claret, with more than an occasional draught of brandy to take the chill off, were made with much more gusto than the crystal of to-day. There is the form of the silver goblets which they represent, for their designs, or possibly their thick stems and general weightless were inspired by the necessity of

withstanding the inevitable breakage by gentlemen who had enjoyed their half-dozen bottles. Some of these glasses are included in a small but choice collection of eighteenth-century glassware, which is now on display in the Metropolitan Museum of Art. The collection is a fine example of the art of the glassmaker, and is a valuable addition to the museum's holdings. The glasses are made of clear, colorless glass, and are decorated with simple, elegant designs. The stems are thick and sturdy, and the bases are wide and stable. The overall effect is one of refined taste and practicality.



THE EDITORS: BENJAMIN D. FRIEDMAN, ARTHUR TOOTH AND SONS

There is a tall and spire white stem, its top decorated with the crowned emblem of a shield, surmounted by a crown, which has doubtless often been seen to the height of the King over the water. Another variety, however, is more adorned with the white flowers, six or eight, with knoppled stems, its leaves being more rounded, and its fruit, or berries, being more numerous than the stem above. These are the two principal stems, and are the most common, but there are several others, which are not so common, and which are not so well known.

One category must be included an ogee-bowled glass with a beautiful ruby and opaque white spiral. A trumpet-bowled glass with a double-knopped air-twist stem will charm a

foot, the combination being made of a leaded glass without an outside pane, the design being etched into the glass. The designs are of various sizes and are formed by a process of etching, forming an interesting epitome of the decorative glass of the last centuries.

### Water-Colours and Pictures at the Graves Galleries

[illegible]

with the rest of the display, in which there was little evidence of the developments and vagaries of the more modern phases of art. Most of the examples shown were in harmony with the tenets of twenty or thirty years ago rather than those of to-day; thus the highly wrought nature studies of Mr. John Sowerby, in their elaboration of detail and close appreciation of the minute forms of nature, showed a close affinity to pre-Raphaelite ideals; his best example being the *Primrose Woods*, where the contrast between russet leaves remaining on the ground from the autumn and the fresh greens of the early spring afforded scope for rich and sustained but wholly unforced colour. Mr. J. N. Tyndale contributed several old-world cottage exteriors, delicate and pleasant in their treatment; and among the other newcomers were Messrs. A. Lamplough

and Baragwanath King. In an adjoining gallery were to be seen a number of our paintings, a large proportion being the work of the late Mr. L. Cotton Woodville. Mr. Woodville is undoubtedly one of the most able military artists of the day, and his knowledge of the costumes of the Napoleonic epoch—the period from which most of the pictures are taken—enables him to draw and depict with some certainty in the general knowledge and correctness of his representations; but his execution—especially in his larger works—seems to be far from perfect, and his more ambitious compositions display a want of thought in their arrangement, and a lack of cohesion in their colour.



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schemes, which rob them of much of their attractiveness. His best works here were undoubtedly his cabinet panels, generally containing a single prominent figure, which were elaborated with great care and with more feeling for atmosphere than his larger canvases. Some breezy transcripts of mountain and moor, characterised by good colour, were by Mr. Douglas Adams, who, though he does not show much talent, rather in his choice of subjects or his treatment of them, has certainly gained in breadth and power. A characteristic example of Thomas Francis Wainwright painted about seventy years ago—a simple scene of a few sheep grazing on a grass-covered sand-slope—showed that the art of the mid-Victorian period, if not so consciously individual as that of the present time, often attained a feeling for repose and a quiet security of style which are lacking in much of our modern work.

AN exhibition of top-drawings of theatrical designs and models for "Ma-beth" and other plays by Mr. Edward Gordon Craig, held at the Leicester Galleries (Leicester Square). As was suggested in the foreword to the catalogue, it was necessary to remember that the drawings "were made for the theatre"; they therefore could not be regarded as complete entities, but only as suggestions for effects, which, to be revealed in their full

significance, must be carried out on a large scale. The designs which were in many instances wholly delightful. Their execution, however, was, in some cases, so defective that it was difficult to match in modern art. With regard to the appropriateness of the designs for stage setting, while many were well adapted to the requirements of the theatre, there were others evolved on a scale and style which would be entirely out of place in the theatre of the future.

Exhibition of Arts and Handicrafts

Countess De La Warr; Lady Brassey, and Lady Cowdray. It will be held with the objects of raising money for the Bazaar of the Bazar, which are doing in the region of applied art, and will include book-binding, lithography, etching, hand-painting, leather-work, pottery, wood-carving, stained and enamelled glass, bas-reliefs, embroidery, lace, etc. In addition to modern work there will be a valuable loan

The Royal  
Scottish  
Academy

THIS year the Scottish Academy have moved to new premises in Glasgow, in consonance with the step they have brought together an exhibition which is distinctly memorable.

The loan department includes many thoughtful men whose work is seldom to be found north of the Tropic. The chairman of the Albert Besnard fund, Captain de Lamoignon, and the director, Josef Israels, *Admiral de Lamoignon* and there are several other persons of high rank in the Marine.

which attracts by  
its rich tone, and  
/

There is a growing literature on the influence of the environment of childhood on adult health (see, e.g., *Table 1*). The literature, moreover, suggests that

There are a few other Hagens and a number of the great Swedish etcher, Anders Zorn, one which is a reproduction of a portrait of Erik XIV. Yet another loan etching of note is *La Sphère*. Most of the etchings are of the fine quality of the original, and the reproduction of *La Sphère* is a fine example of what a reproduction can do when it is done well. The exhibition is open to the public from 10 to 5 p.m. and is free of charge. The loan is from the collection of the Royal Academy.



FOURTH Q. THE HON. LORD C. RUSSELL

BY FIDDES WALL, A.R.S.A.

Fiddes Watt, who is widely considered the most promising of the younger portrait-painters in Scotland. Other artists who exhibit remarkable portraits are Mr. Augustus John, Mr. F. C. B. Cadell, and Miss Meg Wright; while Mr. E. A. Walton's likeness of *Miss Nan Paterson*—albeit the figure is flat, and is deficient in a certain amount of beauty—succeeds in a degree of colour-harmony, made up chiefly of dark grey and faint yellow. Mr. Lavery shows two portraits, the one of his wife and the other entitled *The Green Coat*, and both are drawn with rare fluency, while the former is notable for the vivacity in the eyes. A kindred merit is shown in Mr. Willat's remarkable portrait of a woman, while animation and vivacity, it is almost needless to say, are salient in a huge portrait group which Mr. Sargent exhibits.

Like the water-cooled room the ceiling has a series of lights labeled "Hector," "and Hercules." The Joseph Crawshaw, who is blind, is seated there; he announced to Mr. I was Alexander M., Mormon, a land-owning farmer, who seemed to express the mystery of nature. The colored monochrome is larger than ever heretofore at the K.S.A., and it shows a distinct advance in quality.

of painting chiefly in blacks and greys, and he has fallen into the time-honoured trap of making the former too prominent, and thus lessening the value of the other parts of his canvas.

Passing to consider the portraits exhibited, it behoves in the first place to mention one by Sir James Guthrie, *Lady Helen Murray-Lesson*, in which a brown dress, a pink scarf, and a black hat are wrought into a perfect harmony. Less beautiful in workmanship, yet far more telling of character, is a likeness by Mr. Will Rothenstein; and then, a charming picture of *Lady Gordon*, by Mr.

Mr. Pennell's etching, *The Big Tree: Cheyenne Walk*, contains a genuine feeling of sunlight, while a drawing by Mr. W. W. Peplow shows fine decorative skill. Mr. Frank Short's etching, *The Street. Winter-table*, though wrought with only a few lines, and though showing a deal of virgin paper, has a superb sense of breadth and space; while the etchings Mr. Brangwyn shows, though lacking in sweetness of tone, are of course full of verve, and in one of them a seething crowd is indicated with fine success.

Alike as regards foreign and native work, the department of sculpture is intensely interesting, and is well worthy of the beautiful new hall in which it is placed. There are good examples of Rodin and Nicolini, yet, for sheer vitality, even these must yield the palm to M. Landowski, whose two bronze heads compete with nature rather than with other sculpture. M. Bourdelle's *Tite Beethoven* successfully gives a plastic form to much of the pathos in the composer's life-story; and M. Sandoz's marble *Faune Romé*, as a rendering of that subtle beauty which often lurks in the grotesque and the horrible, is worthy to stand beside anything by Beardsley or Alt Dorfer. Another masterpiece in stone is M. Vallette's *Lévrier Russe*, a work full of exquisite grace and replete with sinuous lines; while yet another is M. Bartholomé's *Jeune Fille se Coiffant*, to which the softness of flesh has been transmuted with singular skill. Among Scottish

sculptors who exhibit, the dominating one is unquestionably Mr. Pittendrigh MacGillivray, who is represented by *Geopelia*, a bust and *The Lullaby*, a group of two



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figure. The former charms of form and beauty, and dignity, which she once excels its beauty, chief to the nation, and the nation. These small charms do not detract from the fact of her being the first and best of her kind, which is a change by MacGillivray has been engaged in the construction of a monument to Gladstone, ultimately to be erected in a public square in Edinburgh, while before the latter's death, a monument was to be erected in honor of the American. If a monument is to be erected to the young people, and a thousand, he is sure, at the same time, and indeed, there is no reason to doubt that the result will be a most excellent.

## Art at the Glasgow Exhibition

THE exhibition, which the Corporation took to the City Art Centre and Exhibition, it chanced that the Corporation Art Centre, having lately been much augmented, had just moved to its present premises, buildings at Kelvinbridge, and accordingly, in celebration of the occasion, the city's permanent artistic treasures were made a part of the temporary exhibition, and were shown there, with a number of new pictures. The Corporation has the advantage of a large hall, and the pictures from the permanent collection are hung in the same order as in the permanent gallery, and the new pictures are hung in the same order as in the permanent gallery.



hundred years of painting in Scotland, it certainly repays several visits.

No definite scheme has been observed in covering the walls, and the men of the eighteenth, nineteenth, and twentieth centuries are displayed in company; yet it is advisable, in giving here some account of the collection, to separate the works of bygone artists from those of contemporary ones. To begin with the former, among the artists there are good specimens of Mounsey and Cecil Lawson, while other outstanding pictures are a fine *St. John the Baptist* by John Laing, a tiny and delicate *St. John the Baptist* by James Watson, *Augustus the Younger*, and a *Portrait of a Lady* by McCulloch, which is remarkable for the poetry which belongs to the blue, illusive distance. In the department of genre there are numerous superb Orchardsons, while there are also several early Macgillivray, many of great interest as showing the almost pre-Raphaelite technique which the great impressionist utilised at the outset; and likewise there is a splendid Wilkie, *The Village Festival*—a picture which reflects conquest in a direction not usually associated with this artist, for, besides being full of that dry Scottish humour which is characteristic of him, its mood is singularly happy.

The section of portraiture is excellent. There are some fine drawings and etchings by Andrew Geddes, and some charming pastel studies by Allan Ramsay, most of them strongly marked with the influence of Nattier and other Frenchmen of the Louis XIV. period. There are typical examples of Watson Gordon, G. P. Chalmers, and George Watson; while, coming to more modern times, a likeness commanding particular attention is one of a young lady by Bessie McNicol. Its background is of soft grey, the sitter has reddish hair, and wears a dark jacket and a hat trimmed with faint mauve; and all these items are rendered in a broad yet not too elliptical fashion, the result being at once a beautiful and living portrait. In this line of action, however, the strength of the collection lies in its Barbans; and though it is impossible, perhaps, to place the greatest of Scottish portraiture, that of Robert Adam, after seeing the host of his pictures here on view, to avoid dwelling briefly on so much of innate skill. Look at his *Robert Adam*, with its perfect ease and apparent unconsciousness on the part of the subject, or again at his *John Adam*, with its perfect ease and apparent unconsciousness on the part of the subject, its fresh and poignant colouring, and its melodious harmony. Look at his *Mrs. Law*, in which the subject is seated in a soft white dress; or yet again at his *Mrs. Crawford*, wherein he has produced a work of art which is ready to appear as a masterpiece. On the other hand, even better example of his genius, look at his imposing *Captain Burrell*. Here, the subject is seated in a brilliant red coat, the subject's gaze is drawn straight to the forehead and the subject's expression is of a character; yet it is only after studying the picture carefully that one realizes that any of the subject's features are not of the means

used to bring about the end are entirely concealed. All these canvases stand nearly unrivalled for purity of tone, and as regards quality, a mere square inch of any one of them has intrinsic beauty, for, apart from its luminosity, it has a surface like polished ivory.

Turning to works by contemporaries, a nameless portrait of a lady by Mr. Lavery is praiseworthy for the great degree to which it expresses refinement; while Mr. Henry's likeness of the Marchioness of Tullibardine, though inclining to the strident in colour, evinces skill in embodying character. Both of these twain are surpassed withal by two portraits from the brush of Sir James Guthrie, who is further represented by a high-toned pastel, *In Summer Time*, and by an early landscape called *Pastoral*, which exhales with certainty the quiet charm of rural life. Other memorable landscapes on view are four by Mr. Lawton Wingate, all of which express a distinctly individual vision, and possess, moreover, the engaging trait of harmonious colouring. In these, as in all his productions, Mr. Wingate shows a remarkably delicate and sensitive style; yet in this particular he is almost transcended by a far younger man who resembles him in divers respects, Mr. Eugene Dekkert. Two landscapes which the latter exhibits—both of them gentle symphonies in grey and green—are replete with those subtle vibrations of tone found in most painting of the highest order; and they are indeed among the best things in the whole collection, and denote their artist as more than promising.

Considerations of space make it impossible to speak adequately of the monochromes, yet certain among them should at least be mentioned. A pair of etchings by Miss Katherine Cameron have a daintiness which quite recalls Jacquemart, while Mr. R. T. Rose's two illustrations to the book of Job, though betraying inefficient draughtsmanship, are ably imbued with an atmosphere of mystery and weird strangeness. Some pencil studies by Mr. S. J. Peploe reflect those qualities of fire and vigour which invariably pervade his finished works; and Mr. James Paterson's *Margaret*, a crayon drawing of a young girl's head, is charming on account of the beautiful modelling of the face. Mr. William Allan, who would seem to be frankly a disciple of Mr. Charles Shannon, exhibits a graceful silverpoint which demonstrates sound understanding of the arts of omission and reticence; and there is ability in some of the etchings of Mr. Francis Dodd, a noteworthy sample of his skill being a portrait of a man who holds a violin, and who—it requires no great stretch of imagination to believe—is just about to draw his bow across the strings.

To speak in conclusion of the sculpture, it comprehends a number of good things by Mr. H. S. Gamley—a young Scotsman who has made great progress during recent years; while an item of rare promise is Mr. Hubert Paton's plaster relief, *Sleep*, a work which has a distinct fragrance of that idealization which permeates the sculpture of ancient Greece.



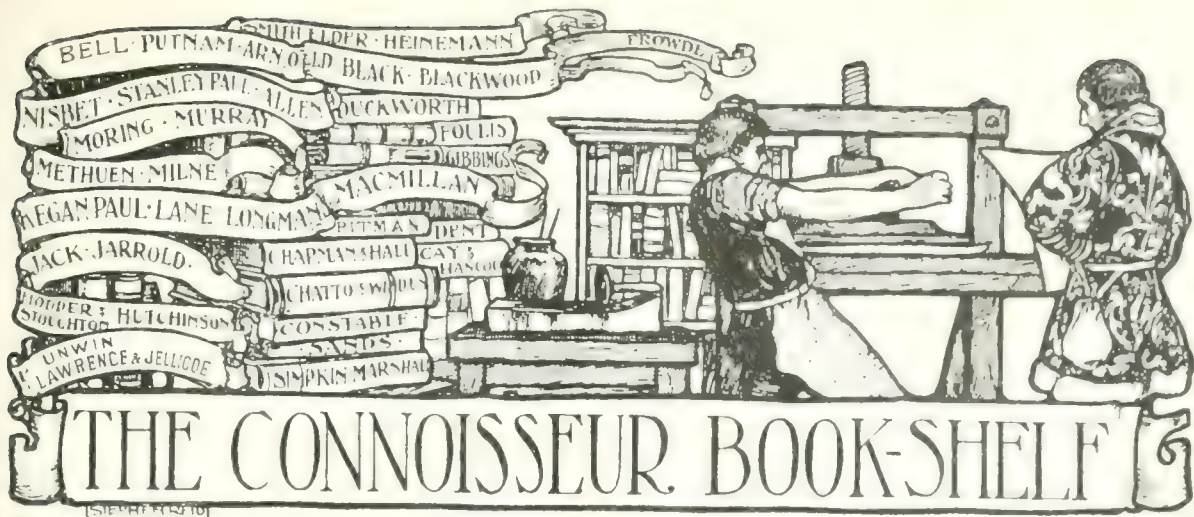
SIR WILLIAM BUTTS, M.D.

A.D. 1543

The National Portrait Gallery, copy of the picture by Hans Holbein the Younger.







THE rape of Leonardo's *Mona Lisa* has deprived the Louvre of one of its greatest treasures; yet, setting aside the priceless sculpture, the gems, and other objects of art, which are housed in the former palace of the French kings, and taking only the pictures into account, one would hesitate to allot to this work the pride of place which has been popularly accorded it. There are masterpieces still left in the Louvre possessed of special excellencies which, from an artistic standpoint, render them no less precious than the missing picture. One need scarcely go to Paris to reassure one's self on this point, when colour reproductions of the high quality as those illustrating the recently published volume on *The Louvre* by Messrs. Paul G. Konody and Maurice W. Brockwell are to be obtained in England. These are good enough to recall the originals vividly to one's recollection—good enough, even, in an imperfect fashion to serve as some sort of substitute for them. The plate of the missing *Mona Lisa* is an instance in point; if the original be lost to posterity for ever, this reproduction, though it fails to record the full glory of Leonardo's masterpiece, will at least convey enough of its haunting melody of colour and wondrous fascination to show the coming generation that their fathers were not unduly lavish in their eulogies of the picture. There are twenty-nine other plates in the volume, a goodly number, whose selection and manner of reproduction generally bear high testimony to the discrimination and taste of the general editor of the work, Mr. T. Leman Hare. The subjects chosen are practically all master-works by master-painters, and, having regard to the necessity of representing each of the important schools, and not devoting an undue proportion to the pictures of any particular artist, the selection could hardly be bettered. It is not always, however, that the finest pictures are the best. The plate of Titian's *Entombment* is a fair effect of the original but inadequately, and the translation of Chardin's *Grace before Meal* is deficient in quality and depth. On the other hand, the works of the primitives

nearly all come out excellently, and the reproduction of *La sainte Catherine* by Hans Memling, *Jan van Eyck's* *The Portrait of a Lady* by Hans Memling, and others too numerous to mention, are of a nationally high standard.

Though the illustrations to the volume have been first mentioned, the letterpress will undoubtedly make the more powerful appeal to the average student. The collection at the Louvre is so large, so varied in its interests, and, it must be added, so mixed in quality, that the task of intelligently appreciating it is beyond the powers of an ordinary visitor, helped only by the official guide. The latter, like most publications of its kind, often lends the weight of its authority to attributions disproved by modern scientific criticism; it, moreover, fails to discriminate between the masterpieces and the masters and studio productions wrought largely by their pupils. Messrs. Konody and Brockwell's treatment of these questions shows both a comprehensive knowledge of the latest results of critical research, and sound and independent judgment on the part of the writers themselves. Their book is undoubtedly the most trustworthy appraisal of the pictorial contents of the Louvre which has appeared; while the author's remarks to the various schools represented and the individual character of these masters make it an admirable guide to the study of European painting. The collection at the Louvre is indeed the finest of any of the great national galleries, with the possible exception of the Vatican, which is more complete, but less varied. The collection of the Louvre is the result of the efforts of the French kings, who, from the reign of Francois I., were prolific and often highly discriminating collectors. Francois I. himself, and his son, Henry II., were great collectors of the ten existing pictures which, with the exception of the *Mona Lisa*, were the work of Leonardo da Vinci; he also dowered it with a fine Andrea del Sarto, several large reputed Raphael pictures, and a number of the Italian and French masters. The collection of the Louvre is the result of the efforts of the French kings, who, from the reign of Francois I., were prolific and often highly discriminating collectors. Francois I. himself, and his son, Henry II., were great collectors of the ten existing pictures which, with the exception of the *Mona Lisa*, were the work of Leonardo da Vinci; he also dowered it with a fine Andrea del Sarto, several large reputed Raphael pictures, and a number of the Italian and French masters.

now houses a more varied and comprehensive collection of the master works than can be seen anywhere else under a single roof. The dispersal of the collection of Charles I. by the Commonwealth led to the addition of some of the world's greatest masterpieces to the French royal collection. From this source came Van Dyck's magnificent equestrian portrait of the Duke of Marlborough with the Marchioness of Hamilton in attendance; Titian's

*et moment*, purchased by the Louvre

in 1793, and the

of 1721. Good ones

of the 17th century,

and Raphael's portrait

of *Francesca Gonzaga*

by Louis XIV.

the large but not

judicious additions to

the royal collection;

and Louis XV., though

he utterly neglected it, added

three hundred pic-

tures. Many of its

most important ex-

amples of the Dutch

school were acquired

by Louis XV. Napo-

leon plundered the

Continental galleries

for its benefit, and

though the bulk of the

work so acquired had

to be returned, numer-

ous fine examples of

the primitive Italian

school were left their

rightful possessors not

making them worth

the Louvre collection.

Since the 18th cen-

tury, the Louvre has

been largely en-

riched by private donations and be-

quests, and has made from the public funds, until

now it contains more than 100,000 pictures, and in many instances a

magnificent representation of all the chief Continental

schools, the finest of the 17th century. The British section

at the Louvre is weaker—infinitely weaker—than even

the French section at the National Gallery. As Messrs.

De la Haye, De la Haye, and De la Haye, point out, of the 100 or so

two-score or so of pictures ascribed to British masters.

It is not surprising that the appellations the bear-

ing of the names of the two close neighbours

have acted and re-acted on each other, and

the Louvre has been, mixed together through a

long course of centuries, should each have such a poor

representation of the other's work. One wonders if

the Louvre has not been, in some degree, the victim of the

same process. It is not to be made. We

are not to be made. It is not to be made. It is not to be made.

probably single examples of Reynolds, Gainsborough, and Constable, without unduly missing them, and the French, from their over-abundant representation of some of their masters, could afford to offer us at least their equivalent.

MR. T. WERNER LAURIE has initiated a new series of handbooks on "House Decoration" with a volume on *Ceilings and their*

## "Ceilings and their Decorations"

By Guy Cadogan

Rothery

"House Decoration Series"

(T. W. Werner Laurie, 6s. net)

*Decorations* from the pen of Mr. Guy Cadogan Rothery. The quality of this work argues well for the success of the series. The author has produced a well-written, instructive and interesting monograph, which, without going too deeply into the subject, gives an adequate account of its artistic and archaeological aspects. He traces the development of the ceiling from the period of primitive men, through the glories of the Gothic and Renaissance epochs up to the present day, when, it

must be confessed, the blank ugliness which characterised the ceilings of the last half of the nineteenth century is still unduly prevalent. To a certain degree this is excusable. The opaque, smoke-laden atmosphere of our great urban centres makes the interior lighting of our modern buildings a problem of greater difficulty than was presented to the architects who flourished before the age of machinery. Our present-day men too often solve it by employing ceilings as light reflectors, covering their surface with whitewash and discarding all but a minimum of ornamentation in order not to interfere with their utility for this purpose. The abatement of the smoke nuisance and the substitution of electricity for gas is, however, largely obviating the necessity of these plain white surfaces, which, while they reflect light, are easily renovated, and do not offer any interspaces for the lodgment of dust and grime, are yet unsightly in their bareness, and harmonise



HOLLIN'S "PLASMUS" FROM THE FIGURE IN THE LOUVRE  
FROM "TRAINING OF THE MEMORY IN ART"  
BY T. DE LA HAYE, LAURIE, MACMILLAN AND CO.



with few schemes of interior decoration. The revival of modern taste promises to remedy this state of affairs, and in the near future we may hope to see ceilings beautified by the combined labours of architect, sculptor, and painter, as in the examples illustrated and described in Mr. Rothery's admirable handbook.

THE general principles of art-teaching are touched upon in Sir William Richmond's able lec-

"Universities and Art Teaching." By Sir W. B. Richmond (Henry Froude. 1s.)

**"Training of the  
Memory in Art"**  
By Lecoq de Bois-  
baudran, translated  
by L. D. Luard  
(Macmillan & Co.,  
Ltd. 6s. net)

ture, delivered at Arm-  
strong College, New-  
castle-upon-Tyne, and  
now published in pam-  
phlet form; while Mr.  
L. D. Leudes trans-  
lation of the *Training  
of the Memory in Art*,  
by the late M. Lecoq  
de Boisbaudran, is  
more concerned with  
the actual details of the  
master's work; never-  
theless, there are inter-  
esting points of agree-  
ment and conflict in  
the ideas enunciated  
in the two books. Sir  
William is not so much  
concerned in preserv-  
ing the individuality of  
the student as in edu-  
cating and cultivating  
his perception of true  
beauty, while M. Lecoq  
was so anxious to keep  
the artist's individual  
feeling pure and un-  
spoiled, that he would  
never show his pupils  
specimens of his own  
work lest they should  
be unduly influenced  
by it. Much can be  
urged in favour of both  
views, for though the  
ways diverge, they are  
but varying routes to  
the same goal, the attain-  
ment by the artist of the  
full and perfect expres-  
sion in the medium through  
which he exercises his  
gifts. Sir William's re-  
marks on the unity of  
the arts, on their general  
relations to science, and  
the necessary combination  
of beauty with truth, are  
such as every art worker  
will regard as sound, and  
likely to disagree with  
his dictum that "it is  
impossible to make  
designs to be executed in  
particular materials, un-  
less the artist has first  
learned to draw, and  
then to paint, and these  
two things are not to be  
taught by any book."

Mr. Luard's translation is in reality not of one of M. de Boisbaudran's treatises, but of the *Drawing for Millwrights*, *for Engineers, for Teachers, and for the Use of the Laboratory*, being a summary of the author's experience of teaching drawing and painting. M. de Boisbaudran commenced his career as a teacher three-quarter



MIMMY DEANIN, JOHN HOFFER, FRASMUS, ENVA HOFFER  
(FROM "TRAINING OF THE MEMORY IN ALL  
LEVELS OF EDUCATION" BY M. MILAN AND CO.)

The picture is quite different and, unfortunately, less convincing and convincing, so that there is some doubt as to the value of the portrait, compared to the portrait of the author of the book, which is a portrait of the author of the book, and the portrait of the author of the book, followed by the students of to-day as by his own pupils. The portrait of the author of the book is a portrait of the author of the book, but this, though written in a very different style, is a portrait of the author of the book, and the portrait of the author of the book, followed by the students of to-day as by his own pupils. The portrait of the author of the book is a portrait of the author of the book, but this, though written in a very different style, is a portrait of the author of the book, and the portrait of the author of the book, followed by the students of to-day as by his own pupils.

"The Renaissance of the Nineties." By W. G. Blaikie Murdoch. (Alexander Moring, Ltd. 2s. 6d. net)

Mr. A. C. Benson, the author of the book, writes of himself with the candor of those of whom he writes that their



... upon the Renaissance.  
 Nineties this quality reveals itself in every phrase. The little volume in feeling and treatment is an aftermath of the movement—a movement which was in the direction of recording emotion rather than incident, of picturing contemporary life rather than that of past eras. Yet picturing with a feeling for the exquisite in form and expression that seemed to belong to a more formal and less robust age. Not everyone whose work with pen and pencil achieved distinction during the nineties belonged to the movement; it remained apart from the main stream of art and literature, though influenced by it and greatly influencing it, and moving much in the same direction. The guiding spirits of it were those who contributed to *The Yellow Book*, *The Savoy*, *The Dome*, and *The Pageant*, a select company, numbering among them many original minds. All possessed talent, some genius of a high order; and one, at least Aubrey Beardsley, has left his impress permanently on the world's art; one hardly likes to say on English art, for he, like the others, had no special feeling for nationality. Few of the little coterie were possessed of robust physical strength; this lack revealed itself in their work, came out on a material side, exquisite in its way, but morbid and pessimistic in its tendencies. Some of it was, it formed the swansong of the Victorian era, a requiem of the high hopes and aspirations with which it had opened, many of which had failed to fructify, while the fruit of others had been as apples of Sodom, beautiful to behold, but bitter to the taste. Mr. Blaikie Murdoch's little volume is an interesting record of the movement, clothed in beautiful diction and worth reading not only as a fine example of modern English literature, but also as a record of appreciative criticism.

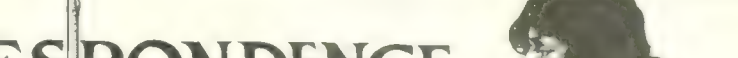
... application of a universal system of philosophy  
 ... it is not to be made, not impossible feat, so  
 "Nietzsche and Art"  
 By Anthony M. Ludovici  
 (Constable & Co.  
 4s. 6d. net)  
 ... few—so very few—of the principles  
 ... of general application, and so greatly are they  
 modified by the influence of time  
 and place, of temperament and  
 experience. Mr. Anthony M. Ludovici, however, made the one  
 ... of the philosophy of  
 ... of Nietzsche's general  
 ... on art, and applying their leading principles  
 ... of the school, more  
 ... It is not, however,  
 ... the performance has  
 with conspicuous ability. He is deeply imbued with the  
 ... capable of

anyone to expound it to English readers. It is the philosophy itself that one would question—a philosophy whose leading idea is the subordination of the great mass of mankind to a few superior individuals. The latter are "Higher Men," above all orthodox codes of morality and law—the ruling caste whom the common herd should follow with blind and implicit obedience. The *Higher Men* are alone qualified to produce great art—Ruler Art as Nietzsche terms it. "Ruler Art . . . can be the flower and product only of an aristocratic society, which in its traditions and active life has observed, and continues to observe, the three aristocratic principles—culture, selection, and simplicity;" its mission is not to reproduce nature, but to interpret it, to evolve order and simplicity out of natural chaos, and to create beauty by the embellishment and transfiguration of the objects depicted. "Democratic art," on the other hand, "is slavishly dependent upon environment for its existence, and on that account either beneath reality (Incompetence), on a level with reality (Realism), or fantastically different from reality (Romanticism). The former art is exemplified in the productions of ancient Egypt, the latter in those of England of to-day." "Ruler Art, or the Art of inner riches" may be identified with the function of giving; it is dependent upon four conditions "which are quite inseparable from an aristocratic society. (1) a long tradition under the sway of noble and inviolable values, resulting in an accumulation of wealth, power, and a superabundance of good spirits; (2) leisure which allows of meditation; (3) the disbelief in freedom for freedom's sake, without a purpose or without an aim; and (4) an order of rank according to which each is given a place in keeping with his value, and authority and reverence are upheld."

Unfortunately Mr. Ludovici makes no attempt to prove the truth of Nietzsche's system of philosophy from the experiences of history. As far as they can be cited, they would seem to show that art, so far from being the product of "long tradition" and "leisure," originates only after periods of unrest and tumult when men's thoughts are in a state of flux ready to flow out of the old moulds and assume forms which are new and strange. Greek and Italian art were begotten amidst the strife of perpetually warring democracies, and both died out with the last expiring embers of freedom. Dutch and English art came into being after the stress of long continued wars. Nietzsche's philosophy, if logically put to the test, would result in the repetition of the age of Louis XIV. rather than that of "Pericles." Nevertheless, Mr. Ludovici's work is a most valuable one, if only to convey to English readers an idea of one of the most powerful influences in the moulding of modern Germany.



# CORRESPONDENCE



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## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

“**Seringapatam.**” A4.457 (W. 2. 1). The value of the three plates of the *C. xanthopneustes* is 100, if printed in colours, is about £5. If the print is only black, coloured, the value is £2.

**Books** A4.492 (Ravenhill) Noted for collection for the other work, volume 112 is 'by a noted' to a collection.

**"Fox Hunting."** Ad. ♀♀; Airedale Co., N. Y.; collected by Edward S. Lee. Price, after L. J. Henningson, is worth \$50 or \$60, not including the value of the name.

**Books.** A good example of the first edition of *Harmonia* is generally known as *Harmonia 1648*. It was very popular at the time, and there were sixty different issues between 1648 and 1649. Unless the binding is very fine, the value of your copy is not more than £21. The value of *Books Harmonia* depends on the date. If imperfect, it is probably worth only a few shillings.

**Token.**—A4,505 (Herne Hill).—We fear we cannot say the value of the token without seeing it. We should advise you to send it to us for examination, as the value may vary.

**Old Jug.**—44522. (Lithuanian). From the collection we should say that this jug is a specimen of the now common type, and is correctly called *vaizė* or *vaizė* (in the German *Stringul*), made at Greuzhausen, near Coblenz. The date makes it an interesting piece, though by no means rare. As it is broken, the value has much to be recommended. I should say it is worth about 35s.

**Books.** A4,524 (B22). The title is *Algebra* and the date of issue is 1608, not 1508. The volume is 47 cm. high, 30.5 cm. wide, and 2.2 cm. thick. The value of the *Homer*, dated 1660, is £1 or so.

**Chelsea Dishes.**—A4,528 ("Jay," Belfast).—(1) The Chelsea leaf-shaped dishes shown in the photograph should be worth about six guineas the pair. (2) The leaf-shaped ones we should say the Davenport plates are perhaps 50 or 60 years old. Davenport china is not very greatly sought after, but it is not new, but it is rising in estimation. The plates are worth about a guinea each, but if you can find a pair of the same pattern and dishes, the pieces may average rather more than a guinea apiece. (3) We can hardly tell what the first 12 pieces are not worth, seeing it. The among 13 is worth 10 guineas, and about 25s.

**Baxter Prints.**—A4,529 (Gunther).—*A. V.*  
This world's first without doubt. It is  
*H. A. W.*. We cannot tell whether it was  
printed in London or elsewhere. It is  
not three printings. It is one printing.

**Marine Painter.** A 1334 S. W. 11th St., Miami, Fla. 33135. Phone: 361-1111. **Dr. J. S. H. Smith.** 1000 George Hill, Coral Gables, Fla. 33134. Phone: 361-1759. **The Wax Museum.** 1000 George Hill, Coral Gables, Fla. 33134. Phone: 361-1759. **Dr. J. S. H. Smith.** 1000 George Hill, Coral Gables, Fla. 33134. Phone: 361-1759. **Dr. J. S. H. Smith.** 1000 George Hill, Coral Gables, Fla. 33134. Phone: 361-1759.

**Silver Spoons.** At 57 N. W. corner of Washington and First streets, we will find a well equipped kitchen. The silverware is of the best quality, and the spoons are of the finest silver. They are all of the same size, and the handles are of the same material. They are all of the same color, and the handles are of the same material. They are all of the same size, and the handles are of the same material. They are all of the same color, and the handles are of the same material.

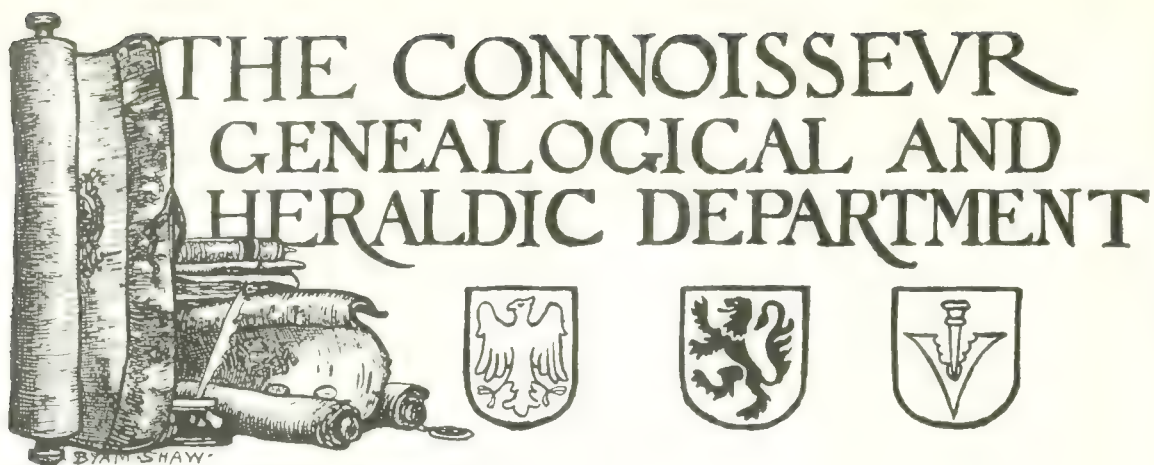
|                              |            |      |
|------------------------------|------------|------|
| Ashburton's History.         | 4 vols. D. | 1795 |
| <i>Illustrations</i>         | 1795       | 1795 |
| <i>History of the County</i> | 1795       | 1795 |

"Secret History of the Court of Europe." - A 4to. London, 1725. 10s. 6d. The title is written in red. There is a reprint published at 6d., and it is

[illegible][illegible]

**Farthing.** Author of *The Law of the Sea*, N. York, 1834. *See* *Farthing*.

**Tumbler and Saucer.**—A pair of white porcelain, with a blue and red floral design. Value, \$1.00.



## SPECIAL NOTICE

**T**HE CONNOISSEUR MAGAZINE has a Genealogical and Heraldic Department under the direction of a well-known genealogical writer. Fees will be quoted on application to the Heraldic Manager, 95, Temple Chambers, E.C.

[The idea that inquiry into one's family history is an idle pursuit, tending to foster pride, has passed away, and it is now thought that a study of ancestry may prove helpful, and give practical lessons in many ways. This being so, an account of the various materials from which a genealogist traces pedigrees may be of some interest. After Wills and Parish Registers, by far and away the most important are Chancery Proceedings, for the records of this Court are a veritable gold-mine to the genealogist. Of these documents it has been said that they record not only the names and descriptions, relationships and descents of the parties concerned, but their very words. These records commence in 1377, and continue to the present time. It may be imagined that only descents of the well-to-do can be obtained from these pleadings, but this was not so; and it has been laid down that any family who ever owned an acre of land must have had a Chancery suit at some time or the other.







QUEEN ELIZABETH

# Pictures

By Dion Clayton Calthrop



to dump him with a sackful of silk, and dump him, as it were, before your public with a haberdasher's introduction, "Mr. Winterhalter and the Crinoline," but one is almost forced to do so with a certain compunction of flirts its fit on the crinoline, and this is to be disregarded. If one were to tell that John did not swamp Mr. Winterhalter in his first bow. It certainly captured him, turned the course of his life, made him famous. How very fantastic this may appear, it is, none the less, perfectly true. Winterhalter became a fashionable, *the* fashionable painter, and lo! the dictates of fashion and the Empress Eugénie (who wore one in 1850, a crinoline with one hundred and thirty flounces) spoke the majestic word "Crinoline," and Mr. Winterhalter bowed under the yoke. The task fitted him exactly; he had just the air of the Victorian grand manner, which is not by any means to be mixed up with *THE* grand manner, that enabled him to make pictures of real charm out of these women in cages. He followed the direct line of fashionable painters, from Holbein downwards, and certainly had the worst of times to paint in. He managed in his own way to dignify the crinoline. He managed to get a certain sense of space out of the popular portrait arrangements of his time—the curtain, the park, and the vase of flowers. And, beyond that, he certainly knew how to paint a beautiful woman. Any one of his portraits of the Empress Eugénie will show that; or, as an example of a really charming picture, look at the Duchess of Orleans holding up a copy of *Le Monde Illustré*.

When one remembers the period of taste in which Winterhalter lived, it is amazing to see how well he avoided the worst influences of his time. His eye must have been constantly dwelling on scenes of truly appalling splendour, on regiments of terrible alabaster figures under glass cases, on miles of hideously embroidered bell-pulls, or whole queues of wax flowers and fruit, seas of antimacassars, and arid plains of porcelain. With this nightmare ever before him, he must have been acutely and madly irritated in the annals of art, and yet, as a victor of respect as one who, in this dreadful time, yet kept the true line of succession and placed his little and place among the great painters, pointing, though he be.

One can only now be sorry at the mercy of his time, and at the history of the crinoline. In 1840 began the cage under the voluminous skirt, a small cage at first, just to make the softer materials stand out in graceful folds. The dresses then were very graceful and charming, and gave a revelation of the very modest sense of the figure. One flounce was considered quite correct, and more

was to go one better than the fashion. In 1844 the skirts still kept full and the one flounce had grown into two or three, but the ordinary walking dress was flounceless and plain. In 1846 the flounces increased to between five and six, and no end of tartan in very big designs was worn, the very dickens to paint, especially if one happened to be a fashionable portrait painter, and a careful one at that. All these good ladies, the Duchess d'Aumale, the Queen of the Belgians, the princess of this or that, numbers of them, including our own Queen Victoria—for Winterhalter basked in the smiles of royalty—were anxious enough to have their dressmakers perpetuated as well as themselves. In 1851 the ladies began to wear tight little jackets of white over the wildest checks one ever saw, and over their ringlets the most pert little sun-bonnets, and in their hands the most compressed little bunches of flowers done up in bouquet holders of lace-edged paper. And they walked about with wonderful children, the boys in peg-top trousers and caps with big peaks and huge tassels, and the girls in the same screaming checks as their mammas.

Then in 1852 Mr. Winterhalter's studio was bombarded by a crinoline swollen to nearly twice its ordinary size, with eighteen or twenty rows of flounces on it, and dozens of little bows and loops of ribbon and little rosebuds. Then began the reign of Organdy, Tarlatan, Barege, Crêpe, Grenadine, and Gauze. And it was all the mode to wear an Algerian burnous, a moss rose in your hair, and a bracelet of gold and plaited hair on your arms.

Your fashionable portrait painter must bow to fate and fashion and go smoothly on as if the very grounds of art were not being swept away from under his feet.

Of course there was something about the crinoline that was rather delightful. It was, in a way, a precious casket for the fair one enshrined therein; but from the point of view of the artist who depends so much on the sweep and line of a figure to get his effects, this cage was a terrible difficulty, since it did away with every suggestion of form. Winterhalter did his very best; he realised that one cannot hide the charms of a beautiful woman, whatever her dressmaker may do, and that even if you make her the shape of a handbell, with her head for the handle, and build her dresses so that her shoulders slope like the neck of a champagne bottle, and part her hair in a wide parting in the middle and oil it down smooth over her ears, and then wrap her half up in a white silk and lace shawl, still the original Eve, the combination of child, goddess, and peacock will out; and if you are a good honest painter with a little heaven-given vision,



THE FOUR SEASONS AND THE HOURS

BY J. M. W. TURNER





THE FIRST OF MAY

BY J. WINTERHALTER

one will see the real woman through all the mass of her delightful vanities.

Then, after 1856, the fashion went really mad. The crinoline with a mere set of twenty flounces was outdone by one of sixty, eighty, even a hundred. Doors had to be widened, getting into a carriage or a stall at the opera became a work of great art, only one woman could go up a staircase at a time. Mr. Winterhalter was confronted by the monster and nobly set it down, bows, flounces, ribbons and all, and topped it with a head of some beautiful woman.

Now, this painter has often been called mediocre, poor, third rate; but when one realises the difficulties of the period, and that it is only to be expected that he should have done his best, one can only say that he certainly did not. He certainly did not do it all, but I think it may be said that he did it better than most. He certainly did not do it all, but I think it may be said that he did it better than most. He certainly did not do it all, but I think it may be said that he did it better than most.

Danhauser, Anselm Feuerbach, and Krüger, all men of his own time, whose pictures are exact and interesting mirrors of the costume and personality of the early nineteenth century.

Just after 1860 the monstrous crinoline began to fade, and then came a fashion which was indeed one of the most graceful of any time. Then Winterhalter showed how he could paint easy and charming portraits; witness the portrait of the lady of the name of Worentzen. The reign of the crinoline was rapidly approaching an end, and in the seventies it had completely died out, after having remained for about ten years only in the mildest form, and really only as a stiffener for ball dresses. From 1860 to 1870 the wide voluminous skirts, adapting themselves to every movement of a woman's figure, gave all painters a chance, and it was not until about 1873 that the really terrible time came, far, far worse than that of the crinoline, when art suffered more, I suppose, than she ever suffered before, and, because of the suffering,





THE EMPRESS EUGENIE

BY J. WINDYBAMER



LEEN, VICTORIA AND HER FAMILY

BY WINIFRED WINTERHALTER

of a new school with new ideas, new dreams, new impulses. We can see, by looking at the remarkably beautiful women drawn by Du Maurier, how truly melancholy was the reign of that monstrosity that reigned there, the cynicism, the bustle, still, some-  
times, it did move, and there are many beauties not in the drawings and paintings of the

It is, possibly, nothing more than a one-sided view in treating a man's art alongside the fashion of his day, and a serious flaw that cannot depend on clothes that one cannot divorce the crinoline from Winterhalter, just as one cannot think of those three-cornered head-dresses without Holbein, or Van Dyck apart from the wig, or Rembrandt without the hair of Watteau. But it is a serious flaw.

And he drew a not very perfect sketch of the young man. He, however, has been a little more successful in his way of making a sketch of the man, and he drew with real feeling, and he had a great sense of beauty. He will always be a man to whom one goes for the sake of his art, and of his purpose.

except to admire the delightful way he had of flattering pretty women. And I prefer his work, sound and good as it was, to much of the work of the present moment, that seems to preach only peculiarity, or ugliness, or try for some new way in which to achieve a vulgar notoriety.

In his own time Winterhalter suffered from much unjust adverse criticism that hurt him deeply, and just because he did not follow every new hare that was started, he was no doubt a constant butt for the advanced young men. So much did he feel the remarks made upon his art that he left twelve pictures sealed in a box to be opened fifty years after his death, that they might come new before a generation free from bias.

I am afraid the judgment of the new generation is much the same. He was just what he set out to be, a general painter of kings and queens, princes and great ladies.

There is one thing more. It is to me an interesting thing to see how each age of women, each era, produces automatically some one artist whose province it seems to be to set down the dominating note of his



THE DUCHESS OF ORLEANS

BY F. WINTERHALTER



time for all future ages to see. Now and again the artist is great enough to grip the whole spirit of his own period to paint, like Sargent at the present moment, the very feeling of the time into all his wonderful gallery. And now at the present day, when we are getting more acquainted with the art of the world, it is quite amazing to be able to look on a portrait of a woman and back and back as far as

portraiture goes, and to notice that it is always a man who sets down the woman in full and complete understanding, and that no great portrait of a woman by a woman appears in the vista.

With the exception of the portrait on page 137, the illustrations to this article are reproduced from prints kindly lent by Messrs. H. Graves & Co.]



QUEEN VICTORIA

BY WINTERRAUCHER

# Pottery and Porcelain

## Eighteenth-century Variegated Wares

By E. N. Scott

THE lead-glazed earthenwares of the eighteenth century, which may be comprehensively classed under the designation "variegated," are essentially English in character, owing nothing in their technique to foreign influences. They are, moreover, the indigenous production of Staffordshire, having their origin in the primitive wares of the seventeenth century, and their perfection in the fabrications of the greatest potters of the eighteenth—notably Whieldon and Wedgwood. They arose in a great measure from the desire to satisfy the sense of colour, and in the attainment of that end, the potters who developed and perfected these wares—with a real, though perhaps unconscious, regard for high craftsmanship—utilized the inherent properties of their clays, their glazes, and their colouring oxides in a manner that was as appropriate as it was unpretentious.

Broadly, they comprise—(1) Wares made from a combination of differently coloured clays—namely, the solid agate and other ceramics, which throughout their body resemble natural stones. (2) Wares superficially marbled with slips to represent various natural

stones. (3) Wares decorated with colouring in the form of flowers, leaves, and the like. (4) Wares decorated with mottled, the cauliflower, the pineapple, and such like patterns.

Dealing with the origin of the first class, it cannot be said that the peasant potters of the seventeenth century combined different clays in order to produce a body that was variegated throughout. In the case with solid agate, for instance, the use of coloured slips they certainly left suggestions to their successors. That being so, the chance mixture of differently coloured clays would, after the manner of the early eighteenth-century workers experimenting with a view to the production of a new material. At any rate, by the third decade, potters\* who were actively engaged in the development of lead-glazed earthenware side by side with salt-glaze, were using

Dr. Thomas Wedgwood, who was one of the potters working in Burslem at the time of Philip Whieldon's death in 1776, is usually credited with the invention and improvement of the solid agate ware, the first specimen of which was made in 1776. It is said that he was inspired by the natural stones found at Burslem.



NO. 1.—SOLID AGATE COFFEE POT  
(CHANNY MUSEUM)



NO. 2.—SOLID AGATE TEAPOT  
(CHANNY MUSEUM)

to produce the

of the red and  
...  
...  
...  
...  
means of fabric  
...  
that method was  
first adopted.  
Observe the  
coffee-pot in No. i.  
Only one process  
...  
...  
piece: throwing  
with, of course, subsequent turning on the lathe.  
Note the veining of the body flows almost in  
a spiral round the circumference of the pot. In  
...  
the markings evolving from the variegated clay under  
the influence of  
the wheel and the  
guiding hand of  
the thrower.

[illegible]

No. 111 MALACHI VASE  
WIDOWED AND LENTILY



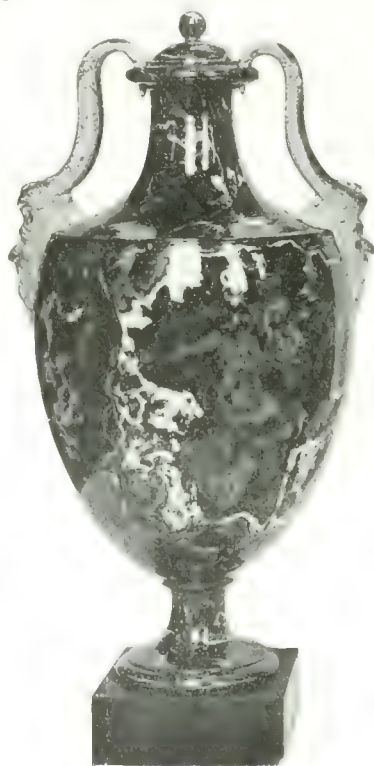
No. 14 - SOLD AGAIN - ASH  
WEDGWOOD

method of pressing into moulds was adopted. Bats of variously coloured clays were beaten together to the thinness required for such refined veining, and then being cut transversely, the resulting pieces were pressed into moulds of the desired shape. This teapot, it is interesting to note, is similar in design to the peacock-shell teapots made in salt-glaze, but it has been simply

lied to fit it to a ware which depends for its beauty on the veining of the body. The pleasant grey-blue tone of this and many similar pieces comes of a glaze tinted with the cobalt blue of zaffres.

A black and white photograph of a large, ornate ceramic vase. The vase has a wide, flared body decorated with a dark, intricate pattern. It features two large, curved handles that arch over the rim. The rim itself is decorated with a row of small, light-colored circular motifs. The overall style is reminiscent of 18th-century English pottery, specifically Wedgwood or Bentley ware.

provides just sufficient relief. Woodcock, however, overstepped the limits of his median when, taking advantage of the likeness of his body to natural agate, he so obviously imitated the then popular



THE WORLD AND THE FUTURE



NO. VI. MARRIED AND  
WEDGWOOD AND BENTLEY





WATER LANE, DEDHAM  
BY JOHN CONSTABLE



## *Eighteenth-century Variegated Wares*



No. VII.—"PORPHYRY" VASE  
NEALE AND CO.



No. VIII.—"GRANITE" VASE  
NEALE AND CO.

(HARLEY MUSEUM)

vases carved in the real stone and mounted with handles and handles of gold or ormolu. Not only agate, but other fine natural stones were simulated by Wedgwood and his contemporaries to a degree which defied surpassing. No. iii. is a good example of a successful imitation of malachite, the variegated body having been covered with a green glaze which tones the marking and gives a quality which is delightful quite apart from the imitative success. No. vii. is a particularly fine piece, marked "Neale and Co." made with veining to represent porphyry. This is varied from the more sober products of Wedgwood by the addition of gilded medallions.

The second class of variegated wares—those superficially marbled with slips of various colours in order to produce the effect of agate, onyx, porphyry, granite, and other natural stones—is directly related to the rude seventeenth-century products, many of which depended for their enrichment upon the marbling and combing of slips. This type was perfected by Wedgwood when at the Hanley Works, Burslem, and was afterwards continued for a time at Etruria, its technique offering far wider possibilities and fewer limitations than was the case with solid agate. For this marbled pottery he utilized his cream ware, and by spotting, mixing, and pencilling various slips upon its

surface, achieved a high degree of success. The snake-handled vase \* in No. v. is a good example belonging to the Wedgwood & Bentley period, and evidencing the extreme classicism which then characterised the Wedgwood product. The piece has been extensively enriched with gilding.

The small vase (No. viii.), which bears the mark "Neale, Hanley," excellently imitates granite, the cream ware being covered with a reddish-brown colour to produce the effect. The gilded medallions and handles perfectly contrast the mottling. This piece, like many others, shows that Wedgwood's contemporaries and imitators were not much inferior to him in their production.

The eighteenth-century wares of variegated ware are very different in their technique to those of the nineteenth century, and attract attention. When the nineteenth-century wares were first produced, the makers, finding the coloured wares, they found to be in crude form, various colouring





NO. IX. TEAPOT ATTRIBUTED TO DR. THOMAS WEDGWOOD. HANLEY MUSEUM.

oxides. There were manganese, giving the rich madder-brown (so well exemplified in the tortoiseshell ware); copper, giving a bright green; iron, giving a warm yellow; cobalt, in the form of zaffres, giving blue; and these in combination giving certain secondary colours and neutral tints. The restrained colour schemes of this period are commendable, but they were limited to the limited palette as to the potter's materials, which, however, cannot be denied.

The primitive workers of the seventeenth century produced a "motley" ware by mixing manganese with the galena used for glazing, and when the more skilled potters of the eighteenth century had improved their method of glazing by dipping the biscuit ware into a liquid glaze, they very naturally followed up the hint of their predecessors. Take the two teapots attributed to Dr. Thomas Wedgwood,\* which are

desired to add colour to his impressed ornament, and so to the biscuit ware—before it was dipped—he applied touches of manganese and copper oxide, which gave pleasant tints of madder-brown and green.

Nothing amongst this third class was more popular than the beautiful tortoiseshell, which was, in fact, only a refinement of the "motley" ware made long before. In the true tortoiseshell variety powdered manganese alone was used, and this being taken up by the glaze, united with it and flowed in the pleasing gradations of tone which give this ware its quality. Frequently, not only varieties of tone, but also of colour, were produced by the addition of other oxides—copper, iron, and cobalt. The ware thus produced would be more correctly termed "mottled"; but where the madder-brown predominates it commonly passes under the generic term of "tortoiseshell." The little teapot in No. IX. is of the true tortoiseshell.

\* These two teapots have been attributed to Dr. Thomas Wedgwood by the late Mr. J. H. Sturt, who has also attributed to him a large number of other pieces of pottery, which, however, are not his.

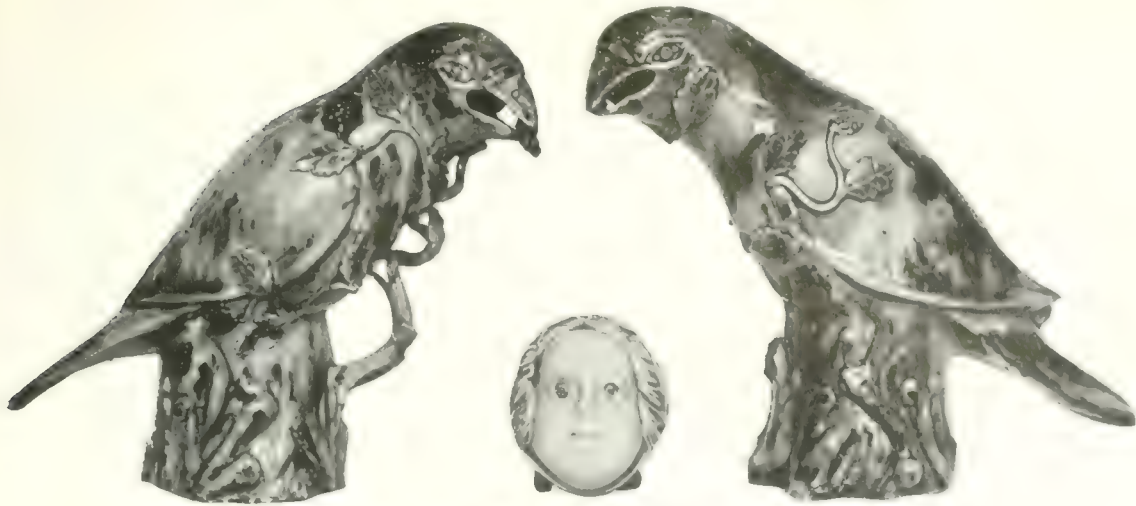


NO. XI. TORTOISESHELL TEAPOT AND MOTTLED COFFEE POT.



HANLEY MUSEUM.

## *Eighteenth-century Variegated Wares*



No. XI. —MOTTIED BIRD ORNAMENTS AND SNUFF BOX. HANLEY MUSEUM.

variety; but the coffee-pot in the same illustration, in addition to the madder-brown colour, is relieved with touches of green and blue. The teapot, it will be noticed, has a tiny bird-form surmounting the lid. It has been suggested that the pieces bearing this ornament were manufactured by Daniel Bird, of Stoke, but this suggestion cannot be regarded as having foundation in fact, seeing that numerous fragments with the same ornament were found a few years ago in excavating the foundations of the new Post Office at Hanley.

In addition to the many useful pieces made in tortoiseshell ware, Whieldon, and doubtless others too,

made pleasing little figures, ornaments and toys. The bird ornaments illustrated in No. XI are good and rare examples. They are beautifully mottled with the madder-brown of manganese, enlivened with splashes of copper green. Not only for their quality of colour, but also for their design, they are of good lines, they must be ascribed to one of the potters of the period, perhaps Whieldon. The little piece in the centre of the illustration is a daintily designed snuff box in the shape of a head, again probably by Whieldon.

From the appreciation of provincial potters to the use of glass is recorded, and the same is illustrated in a small space. No. XII. illustrates two rather rare, pieces of the Whieldon period—a bust and a figure of a lion. Both are of richly glazed cream ware, and have sparing applications of a blue colour with manganese. In the case of the bust it has been pencilled over the head, and in the case of the lion brushed over the body. In both instances



No. XII. BUST AND LION WITH TURTLE-SHELL GLAZE. HANLEY MUSEUM.



NO. XIII — COLOURED GLAZE TITLACAHUAC

(HANLEY MUSEUM)



NO. XIV — GREEN-GLAZED CANDLESTICKS

WEDGWOOD

FROM THE LATE MR. J. W. JARVIS'S COLLECTION



## *Eighteenth-century Variegated Wares*



No. xv. CRUCIFIXION TEAPOT  
(HANLEY MUSEUM)



No. xvi. VINE LEAF TEAPOT  
(HANLEY MUSEUM)

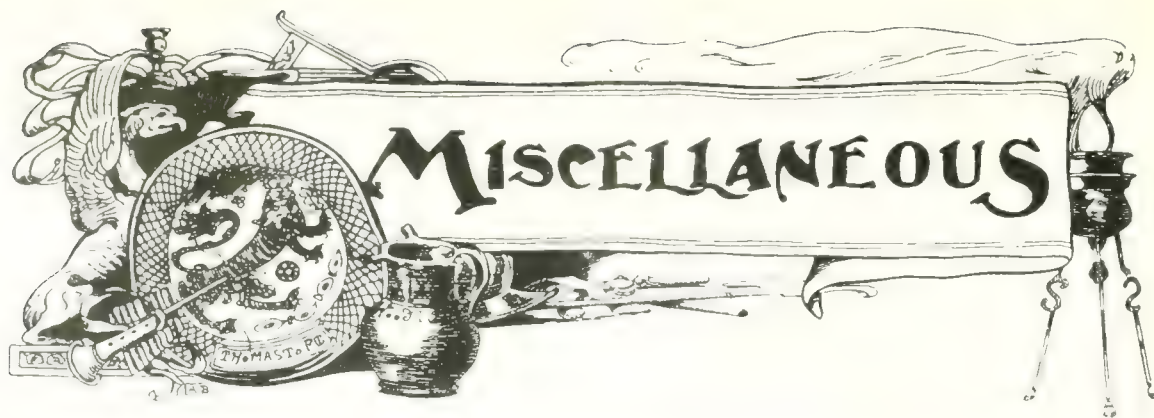
the modelling, though differing in technique, is very expressive, and evidences such skilful craftsmanship as to make one wish those unassuming potters had not been content with anonymity.

Two quaint tea-caddies are illustrated in No. xiii. The first is ornamented with rudely modelled reliefs representing the Crucifixion, these being covered with variously coloured glazes, which in combination give a grey effect. The second caddy is decorated with a relief portrait of George III. on the obverse and another of Queen Charlotte on the reverse, the borders and portraits being coloured with green and madder-brown glazes.

The final development of this third class came with Wedgwood's invention, during his partnership with Whieldon (1754-8), of a rich green glaze, the use of

which is illustrated in the pot or caddy, No. xiv. Wedgwood and No. xiv. The design of this caddy, evidencing as it does a happy combination of naturalistic and classic ornament, is beyond reproach, and the modelling is obviously such as would give full value to the richness and transparency of the glaze. This green glaze and the yellow glaze, No. xv. Wedgwood also produced or perfected, are seen to advantage in the many varieties of the cauliflower, pineapple, melon and such like wares, which were also quite evidently designed and modelled with a view to displaying the qualities of the glazes. In No. xvi. is a teapot of characteristic cauliflower pattern, and in No. xv. another teapot of much rarer design. In the latter the potter has with considerable inventiveness used the vine leaf for his decorative motive.





## Tapestries of France Illustrated by Examples from Sir John Murray Scott's Collection

ONE of the points the Socialists ignore when they castigate a despotic and despised government is the power that government alone possesses of giving prosperity to the arts and crafts of the country. France has been an example of this. Her kings for centuries took under their especial charge the development of the arts and industries, and in no other land were more important men employed, who, save such as the Venetians and the Italians, could not be outside the instructions of the government or the control of the courts and workshop together in the various enterprises.

An edict was issued by Louis XIV. in 1667 which provided for the establishment of a "Manufacture Royale des Meubles de la Couronne," a factory whose works embraced a very wide scope in *meubles* and included the "Gobelins."

It was, however, an earlier monarch who first started the fabrication of *tapisserie* in France, and at the time of the edict there were already established in

various parts, such as the Louvre, à la Trinite, and Rue de la Planche, several *tapisserie* factories. When the dyeing works of the family of Gobelin were purchased by the Minister Colbert for the extension of the industrial art of tapestry weaving, he also purchased the *appartement* of Hippolyte de Comans and engaged his company of workers who had succeeded to the business of one Marc de Comans, the weaver who, together with François de la Planche, had been entrusted with the execution of the royal tapestries of Henry IV., *à la Trinite de France*.

This monarch extended privileges to Marc de Comans that in these days would be regarded as little short of mad prodigality. He was invested with a patent that gave him exclusive rights to exercise his profession of a maker of tapestries not only in Paris, but in whatever village he chose to further establish himself in. Apart from this important concession, which practically gave him the monopoly, he and his





GOBELIN TAPESTRY

AFTER BOUCHER

workers were allowed all their materials free of duty, were given free lodgings and very excellent pay. Such generous terms were unusual, but even in the sixteenth century tapestry workers were regarded as especially under royal patronage, and, as has been said, several small but flourishing factories existed, most of which eventually became absorbed in the *établissement Gobelins*.

The name Gobelins bore a strange superstition with it, and it was synonymous for years with the term "black magic," or a spirit of mad folly.

It is said this arose from the fact that the beautiful dyes were supposed to be secured by a mixture of the waste of the human body; and the success of the Gobelin family was further attributed to them having made a pact with the devil. A less superstitious generation attributed Gobelin's success with his scarlet dye to some quality in the waters of the Bievre, the little stream along whose banks the dyers had established themselves about 1450. The beautiful colours in the old tapestries are probably due to the advantage

derived from the proximity of these dye-works, and the possibility of getting the yarns thus accurately tinted to the designer's requirements.

Not many years after the edict of Louis XIV. were alone used: the introduction of gold and silver into the hangings was abandoned as being both costly and unsuitable.

It is a remarkable fact that in the borders of many of the French tapestries of the sixteenth and seventeenth centuries we find the same type of light arabesques, grotesques, and foliate ornaments, as the decorative idea of the artist in furniture (Wright) a century later. Havard reproduces a sixteenth-century tapestry, in the border of which are these designs, looking at a design by Chambers, so characteristically Pompeian are the arabesques, grotesques, and foliations. Thus we see how the classic has ever held its place in the affections of the decorative artist.

It is often said that the French tapestry of the sixteenth century is the most beautiful, but even in the centuries it never entirely loses its hold, and it





S. L'É. DE BEAUVAIS TAPESTRY

AFTER DESIGN BY COYPEL

intervals supersedes its rivals. It is to be noted in the designs which de Comans and de la Planche used. Later the frames became heavier, and during the "Orry" administration of the factory the effort to imitate a gilded frame was adopted as the right idea in place of the beautiful and eminently suitable borders of the tapestries of the fifteenth and early sixteenth centuries.

Most of the subjects copied ran in series during the period when Le Brun was *administrateur*. Ninety-five compositions were carried out, including the famous series of "L'Histoire du Roy," the drawings for which were carried out by Bailly and Bonnemer. Some of the series were so popular they were repeated several times. The "Seasons" enjoyed this favour, and the "Elements" were copied six times in the seventeenth century. Coypel designed many series. Perhaps the humorous "Don Quichotte" set added as much as any to his reputation, but his "Triumphs" were copied in the factory with very charming results. He also designed for the rival factory of Beauvais, and our illustration above shows one of the series of mythological subjects which he designed for the factory. It is a beautiful scene, and I think I may say it is one of

the most beautiful I have ever seen. The translucence of the water is a triumph of art and craft. It seems incredible that such a feeling of transparency can be secured with a wool medium. The softness of the flesh, the air and light, are also exquisitely rendered. It hangs, together with the other tapestries illustrated, in the large gallery in the Rue Lafitte, where Sir Richard Wallace, and Lord Hertford before him, and Sir John Murray Scott at the present time, had and have their Paris home. Le Prince was another designer for both factories, and an example of his detailed compositions is illustrated. Indian subjects were quite the rage at one time. Coypel also drew a series, but more of an ornamental character than with a figure interest.

The camera has played a strange trick with the two Gobelin tapestries after Boucher, illustrated herewith. The good people's faces are not black, but are very warm pink and red in tone, and their draperies being mostly blue, the contrast proved too much for the plate. They, too, are in excellent preservation, but what series they belong to I do not know. They show, however, the breadth and vigour this popular artist was capable of, and likewise the skill of the

## Tapestries of France

workers at the Gobelins. Boucher came in under "Oudry," but it was not until Marigny assumed the reins of control that he received his appointment of *Sieur-Inspecteur des Gobelins*. How tragic was the end when the poor artist was made to witness the destruction of some of the most important designs that the heads of the Communal regarded as tending to keep awake a feeling of regard for monarchical government!

The two methods employed in these tapestries are by no means distinguishable to the casual observer, yet a difference does exist, and one of the proofs is a somewhat amusing one. When *basselice*, or the horizontal thread, is employed, the worker stoops over his task, consequently it is common to find in these tapestries the hairs of the worker's beard or head woven in with the wools. In the *hautelice*, or vertical thread, this is impossible, as the craftsman has to keep his head raised, and so his superfluous hirsute appendages fall to the floor.

Another proof—where the design is forthcoming for reference—is that the *basselice* worker reverses his

subject in working, whereas the *hautelice* worker, that is, the vertical tapper, holds the work as the picture in every way, otherwise, as far as technical quality is concerned, both methods arrive at an equal level of excellence.

It was and still is the case of the *Deu d'Armes* that the French tapestries resemble the *Comptours* of the excited. The ground was blue, purple, or red, and the composition consisted of a central figure, or Ducal arms with emblems introduced in the margin of the title and functions of the owner. Sir John possesses one of these tapestries with the arms of France as central motif. This hangs behind the famous mantelpiece on which stands what is regarded as one of the most valuable garniture in Europe, the centrepiece a *pendule-au-flamme*, the candlestick by Clodion.

A large gallery in the palace of Versailles contains the tallest *armandes*, and there, looking up at Sir John can be viewed in perfection, showing fully that the French *tapisserie* is the equal of the work of the Flemish men whose art originally inspired them.



GOBELIN TAPISSEY

ARISTOTLE

## Viottiana

By E. Van Der Straeten

In art, as in all things which concern the human race, "Fashion," the most despotic and cruel of tyrants, holds its sway, and thus it happens that the most brilliant stars in the firmament of art appear sometimes obscured for a longer or shorter period as the tide of fashion rises and falls.

Down to the middle of last century "Giambattista Viotti" was a name to conjure with, while to the younger generation it is far less familiar than the names of Vieuxtemps, Wieniawski, and others. Surfeit counts in a great measure for Viotti's apparent neglect, and when the effects of that have passed away violinists will, no doubt, return to his masterpieces with fresh zest, for they will always keep their place among the standard works for the violin.

But even now his duets and concertos are well known to students of that instrument, and they will be interested to learn some incidents concerning the latter part of his life, which hitherto remained more or less a mystery.

Some years ago Mr. Edward Heron-Allen showed the writer a number of manuscripts which throw light on that period, and he very kindly gave his permission for their publication. They consisted of an autobiographical sketch, a number of letters to his friends, and his last will. These documents were all published in *Die Musik* (vol. i., Nos. 18 and 19, Berlin-Schuster & Löffler), together with reproductions of Verdi's portraits by Madame Vigée Le Brun, and by Trossarelli, which were supposed to be lost.

As a young man he was known about the latter part of August, 1848, was that the French Revolution drove him to England, where he found a warm path for his political career in London, which failed, and that for some time he was engaged for political work in England and part of the latter part of that time at Southampton, where he was elected, in 1850, to the House of Commons.

I was at the beginning of the 1930s that he was at the beginning of the 1930s.

while sitting peacefully among his friends. Without giving any reasons for his arrest, the officer informed him that he must leave the country without a moment's delay. It transpired afterwards that Jacobites, residing in London, recked their vengeance on him for his escape from France by sending an anonymous letter to the Duke of Portland, in which he was accused of revolutionary intrigues and *lèse majesté*. This caused him to write the before-mentioned sketch, which he handed to Colman Macgregor, British Consul at Teneriffe (then staying at Hamburg), in order that he might undertake his justification. The document was headed: "A Short Description of the Life of J. B. Viotti, from his entrance into the world until the 6th of March, 1798."

He relates all that is known about his early life, and also how the terrors of the revolution caused him to sell all his belongings in France, pay the debts of his ill-fated theatre (Feydeau) and start for London, where he arrived in July, 1792. Exactly twelve months later he was informed of the death of his mother, and set out for Italy, to arrange the affairs of his family. Towards the end of the year he returned to London, where he had made the acquaintance of Mr. and Mrs. William Chinnery,\* whom he extols as people of most excellent qualities, and good, staunch friends. They had introduced him to Mr. Charles Smith, a wine merchant, in whose

business he invested all that he possessed at the time. The reason he gives for doing so, is that he intended to devote his whole life to the company of his friends and the exercise of his art in privacy, and that to this his professional career would not give him full leisure.

Mrs. Chinnery was an excellent pianist, and a very accomplished lady of great personal



## DECLARATION OF INTEREST

THE VOLUME VI OF THE

Wm. Chinnery lived at 44, Mortimer Street. He left that house, which belonged to a Colonel Toon, at the end of 1798. His father, Wm. Chinnery, sen., was still alive, and living at 44, Great Queen Street.





SILHOUETTE PORTRAIT OF A LADY

Wm. Blakey



charm, whose house was frequented by the most fashionable and intellectual society. One of the most intimate friends of the family was Adolphus Frederick, first Duke of Cambridge. Their daughter, Caroline, a very beautiful girl, and their little son, Walter, were both pupils of Viotti. Both died young, as well as their eldest son, George, who was a young man of great promise, in whom the first Duke of Cambridge took a great interest, as we shall see anon. A

painting, by Lawrence, of Caroline, was sold to France, but two miniatures of her, painted by Trossarelli, who also painted Walter and Mrs. Chinnery, as well as portraits of George, Mr. Chinnery, and Viotti, are in the possession of Mr. Algeron Green, of Surbiton. Mrs. Chinnery, who survived her husband and her children, had bequeathed them to a great-aunt of Mr. Green, together with

Viotti's letters, and the contents of her country house, at Sewardstone, near Walthamstow.

Among the letters is one to Master Walter Chinnery, dated from "Schönfeldz" (Schönefeld), 700-18 min. 1798. In the letter Chinnery writes:

“Do you practice your religion?” “Yes, I do,” answered the young man. “I am playing, your brother George is teaching me, and your father and mother may instruct you. Tell Mr. Williams that I am glad to hear of his conversion. I think of him. Endeavor your heart to God, and love all your family.”

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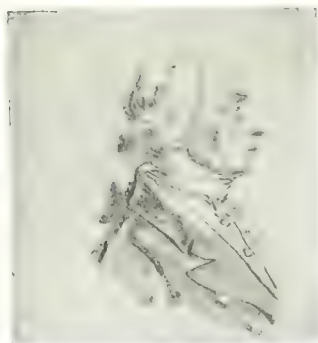
beautiful and  
world.

the amiable and loveable character of Viotti. He had been invited to the command of the *Regio* La Cisterna, together with the young prince, and his distin-

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DA SILVA, P. A., III, W. C. AND J. A. L. 1992. 16





well as among intellectual and polite society.

How much he was devoted to the Chinnerys may be judged also from the fact that he dedicated six duos for two violins, op. 5, to Mr. and Mrs. Chinnery. They were composed at Schonefeld, and the dedication on the beautifully designed title-page runs as follows: "Full of gratitude, I offer this work to friendship. It is the fruit of leisure which my misfortune has afforded. Some of the pieces are dictated by grief and others by hope." His last violin concerto, the famous E minor, was dedicated to his friend, William Chinnery.

The last of the above-mentioned documents, his testament, refers affectionately to his friends in a most pathetic manner. We quote his own words.

After appointing his friends, Gustav Gasslar, of Paris, and Wm. Chunnery, or, failing him, George Robert, his son, as executors, he

ST. PORTRAIT SKETCHES OF  
VIOLETTA FROM LIFE

He asks that in the latter case all his belongings should be sold, and the proceeds handed to Mrs. Chinnery, after paying a debt of eight hundred francs to his brother, André. His Klotz violin he had already made over to her, but his Strad should be sold, as it would be possible to obtain "a nice little sum" of money for it. He requests that, as the proceeds would not cover his debt, nothing should be reserved for his interment: "a little earth will suffice for such a 'miserable' as 'myself.' " He feels sure that Mrs. Chinnery will forgive him if he dies in misery and unable to repay that sacred debt.

"I feel sure even that she will shed bitter tears in thinking of me, and that she will never cease to pray to the Almighty for the repose of my soul. In that conviction, and with tears in my eyes, I say farewell to her for ever. I say the same to you, dear friends, with a gratitude which I shall no longer be able to prove to you when you peruse these pages. Farewell, drop a tear and leave a sigh for the unfortunate who distresses his last prayer to you. Written in Paris this 13th of December, 1822."

His sun was not to set without spreading a friendly glow over the remainder of his days.

Within about a week from the date of the above document he returned to London, and appears to have lived here forth in the house of the Chinnerys. Mrs. Chinnery and her son, George, occupied 17, Montague Street, Portman Square, until the end of 1823, when they

moved to 5, Upper Berkeley Street, and it was at this address that Viotti expired on the 8th of March, 1824, at seven o'clock in the morning, in the presence of Mrs. Chinnery—according to a family letter of that date.

His last resting-place is still unknown, as, curiously, none of the Roman Catholic churches of that neighbourhood have a record of his death. It appears not impossible that he was buried at Sewardstone, where Mrs. Chinnery's children were interred. There is a crayon picture which shows Mrs. Chinnery at the grave of Caroline. Some members of a branch of this family are well-known sportsmen of the present day.

We have mentioned already that the first Duke of Cambridge was on very friendly terms with the family, and also with Viotti. Mr. Edward Heron-Allen, who received the before-mentioned documents from Mr. Algernon Green, has also some letters from the Duke to Viotti. They contain several interesting references to topics of the time.

The first letter, headed "Cambridge House, Samedi," without date, was written early in 1813, as it refers to the foundation of the Philharmonic Society. Viotti, as one of the founders, had sent a ticket to the Duke. The latter writes :

"MON CHER VIOTTI,—"

[illegible]

In this, as in the full work itself, the same principle has been strictly adhered to.

"I hasten to acknowledge receipt of your note,

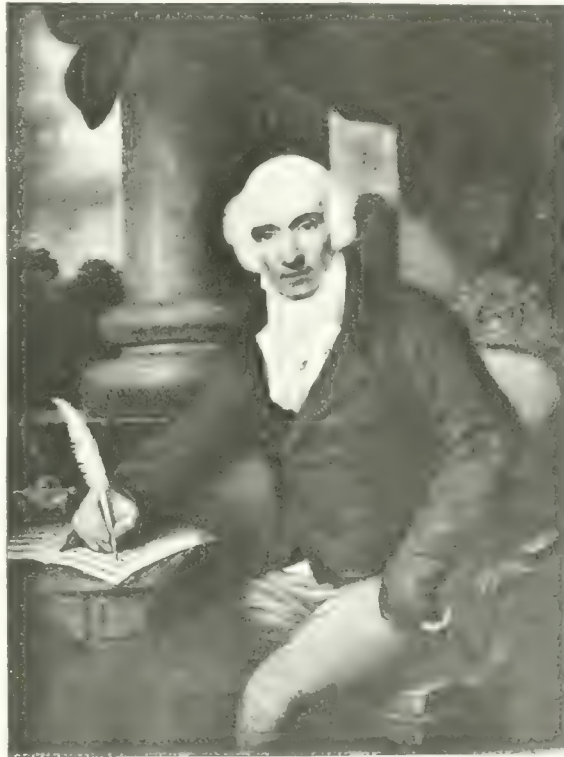
I was not alone in my opinion. The  
 President himself, in his address to  
 Congress, said that the country  
 would not stand by the  
 "policy of inaction" and  
 succeed in re-establishing the  
 "peace and tranquility" of  
 the country. I thought, however,  
 that the country would not  
 stand by the "policy of inaction"  
 if it were not for the fact that  
 the country was so badly  
 molested. Poor Vanoni is  
 dangerously (ill), and I have  
 just been told that he will  
 not be able to play the  
 violin all that time. To  
 think of it! I am sure that  
 the country will not stand by  
 the "policy of inaction" if it  
 were not for the fact that  
 the country was so badly  
 molested.

“Your very devoted  
“Aunt Eliza F. Follen”

"Please give my compliments to Mr. Jones, and tell her I recommend her to Mr. Jones, at New York City, as she was the first one to see me yesterday, and I am very well satisfied with it."

As the late *Pharmazine* took place on March 5th, this letter was probably written by Colonel F. L. Drake, who was a member of the Board, was an enthusiastic musical amateur. He was afterwards made to Harvard as a General, and subsequently became Governor General of that country. The *London Convention* of the *Harvard Law School*, *Pharmazine*, was first published in 1890.

The next letter runs thus :



## PORTRAIT OF VIOTTI

BY TROSSARELLI





remis de votre indisposition. Je crainte qu'il ne soit malade de profiter aujourd'hui de votre bien aiant le titre de passer chez moi étant obligé après l'Eglise d'aller a Canton House, mais a mon retour de la Campagne d'aller a la messe, enchaîne de faire le dimanche soir, les deux précédents. Bien des compléments de ma part a M. Chénier et de la part que lui et bien malade de la main droite. J'attends les autres a George et dites lui que je l'attends pour l'écouter un exemple en se sentant malade, et qu'il ne se sent pas son indisposition.

<sup>10</sup> *Allegory and the Poetics of the Novel*, 103.

"I'm not going to let you go."

"ADOPTION IS THE BEST."

The following is also undated :

.. M. ... ..

"This is fine. I have met you and the note, and I hasten to tell you something of it. I am glad that I shall be able to do so, and I shall be again at ten o'clock for breakfast."

"Please give my compliments to Madame Clotary, to General, and believe me (*et d'être* . . .)

$$\therefore \Delta \text{ is a } \mathbb{Z}[\frac{1}{2}] \text{ lattice}$$

"Archives, Film, . . ."

"If George has time, tell him to accompany you."

The preceding notes give us a very good idea of the familiar footing that existed between the Duke, Viotti, and the Chinnerys. In fact, the keen interest which the Duke shows in everything that concerns George Chinnery leads one almost to think that he may have been his godfather.

The next year, however, Anton Bohrer, who, on their concert tour over Northern Europe, visited Hanover on their way to England. Although they came to London in 1827, they did not play at the Philharmonic concerts until May, 1828. Anton Bohrer, the violonist, returned in 1834 to Hanover, where he remained as "Konzertmeister" (concertmaster), while Max Bohrer settled at Stuttgart. Romberg said of him, that if he closed his eyes when he heard Max Bohrer playing he imagined he heard himself. The two brothers usually played duets by Romberg and of their own composition, which was similar in style, but rather weaker.

The interesting little note runs :

"My dear Mother,

"I send you a few words to tell you that I am still in Berlin, two young people I greet to you with affection and to make you know that they are still very well."

However, and I am now prepared to learn this too, the one who has the values is the one who has the will. I have not, and I am not the only one who does not.

For (14), Vietoris and Jones (1986) and, beginning with Jones (1986), have shown that this is impossible. He independently took this course in the summer after we met, and it is certain that it was one of his first courses, although the paper was prepared by him sometime between 1986 and 1987.

February 6th, 1815, deals with the d

[illegible][illegible]

The following letter shows that this intended visit



**DECLARATION OF INTEREST**

## The Connoisseur

I have seen no interest  
 in the cause I was engaged in, but really it has been owing to the constant hurry I have  
 been in. I have not had time to see Mr. Amico, but I trust, I  
 will have both, I trust, done me justice in this respect,  
 and I shall be obliged to you to leave London. It is very provoking, indeed, that I should have  
 been so long in leaving, and I have met, and it is  
 a thousand pities that the party at Wimbledon should not take  
 place. The cause, however, is fortunately removed, but I fear,  
 and that I shall not see you at the meeting  
 this year, as my stay in England will be very short, and I  
 really am afraid of fixing a day from the uncertainty that I can  
 do so. I shall be glad to see you, and I shall be glad to see you  
 and I sincerely hope that after the knowledge  
 Mr. Canning has, of his character and abilities, he will soon  
 think of doing something for him. I will now not detain you  
 any longer than to request you to remember me most kindly to  
 Mr. Canning, and believe me,

“ My dear Mrs. Chinnery,

"Yes, not sincerely."

\* *Accepted for publication*

On the 21st of October, 1816, he writes again from Cambray:

• My Dear Mother,

"As I have heard that you are at Brussels, I hasten to send you these lines. . . . You know the deep interest I take in everything that concerns Mrs. Chinnery, and you will surely have no doubt that it would give me the greatest pleasure to be useful to her. At this moment I see no possibility of doing so. All the apartments at the various palaces are occupied, and even were this not the case, the Lord Chamberlain has so many people on his list that I am sure I should meet with a refusal if I asked him. My sister's household is completely full. I must confess that I do not know what (situation) post Mrs. Chinnery could occupy near her. After this explanation you will see, my dear Viotti, that I find it impossible to be useful to her. And if I am at finish, for my part, I must, while the weather is not ready to depart.

From the above it appears that Mrs. Chinnery sought an appointment as lady-in-waiting, through the influence of the Duke, but was unsuccessful.

The last of the letters is dated: *Monbrillant, ce*

7 *juillet, 1817.* With that letter he sends a draft for fifty guineas for a violin which Viotti bought for him, requesting that it might be sent to his "Maitre d'Hotel, Mr. Unlin," with instructions to hand it to the Hanoverian courier, who would be in London at the end of the month, and would take it with him on his return. After expressing his pleasure about the satisfactory news of the state of health of Mrs. and George Chinnery, and that they have found at last a suitable house (17, Montague Street), he tells him that he hopes to come to England, in the following year, and to pay them a visit. Then he continues :

“ I had to remain here this year much against my will, but one must do his duty, and for that reason I am obliged to remain in the country. The music fares badly ; unfortunately I have so little time at my disposal that I have not played the violin more than eight or ten times during the last three years. I sing sometimes, and I have an Italian, called Bolossi, who accompanies me very well, and who is a good composer.

"Good bye, my dear Averti, and be assured of the esteem and friendship

“Of your devoted

"ADOLPHUS FREDERICK."

It is evident that the Duke's friendship towards Viotti and the Chinnerys was worth more than his French. There is a homeliness and kindliness of spirit which peers through all his poor French, however, which must win for him a good deal of sympathy. It is evident, also, that he took a great deal of interest in all the people he came in contact with. Amusing is his reference to the "good composer," Bolossi, of whom the world is totally ignorant, and probably none the worse for it. But Italian was as much the fashion in music as French in polite conversation, no matter whether good, bad, or indifferent. And one thing more we learn from these letters—how greatly honoured and beloved Viotti was by the best people of his time.



E. ALI and A. MURRAY

DAVID J. HENNIG



## "Lesser Lares"

By Miss May Crommelin

(From the Collection of Mrs. Theodore Bent)

MOST of us islanders inveigh only a trifle less heartily than outlanders against the monotonous exteriors of our long, unlovely streets in London—the heart of the world. But could Asmodeus, god of roofs, reveal to some favoured few the rare, maybe unique, specimens of forgotten art, or prehistoric handiwork, which lie safeguarded in some of the Georgian and early Victorian houses, begrimed and unpleasing as their neighbours, then, surely, the fortunate ones would wish others to share in their curiosity and interest, more especially if such were understanding folk—connoisseurs.

For this reason I gladly undertake to describe a chosen few of the queer or quaint, rich or rare objects that line the walls of Mrs. Theodore Bent's home in London. Her name is familiar to the many who recall the keen delight with which they read *The Ruined Cities of Mashonaland*, by her late husband, whom she accompanied. But few know how varied were the travels and explorations of this highly-cultured couple. From fields afar they brought back their treasures, some chosen because of their intrinsic worth, some for opposite reasons. Many things which are common to people little known to us "may give us to think"; may suggest new ideas to the handicraftsman, or throw light on the doubtful meaning of some Persian poet.

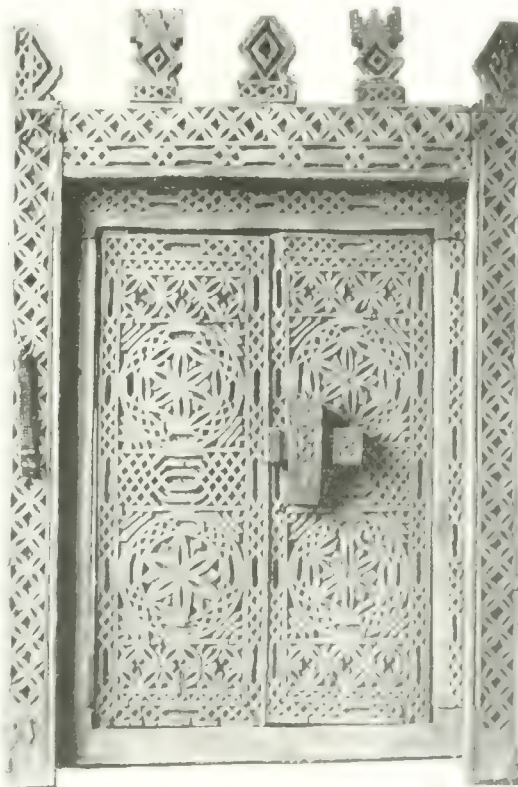
Those travellers who are wary, if not altogether wise,

eye with well-founded distrust many of the "finds" brought home by globe-trotters—those who rush to India or the Orient to "broaden their minds." I myself have known of silver belt-clasps bought by such a one in an out-of-the-way bazaar in Cashmere, clasps with a very mysterious mark that of a Birmingham factory. While as to Chilian wooden stirrups and sun-ray spurs, they are unloaded freely at Valparaiso in cases from Liverpool. And even Inca burial mounds and sea-sands are "salted" with pottery that was English clay in the days of Pizarro.

But no such suspicion can attach to any of Mrs. Theodore Bent's relics of prehistoric ages, or Eastern household gods bought from their house owners.

Little anecdotes attending the first acquaintance with these bespeak their genuine origin.

It may be granted that Hadramaut, in Southern Arabia, is not a happy haunt of the British tourist; therefore unlikely to produce a good sale for admirable English or German imitations of Arabian heirlooms. Thence come some of the objects shown in the illustrations below. The Arabian door, as a safe, with its "tumbler" lock, was built into the inner wall of a house where Mr. and Mrs. Bent were staying in 1891. The point at which the door was built into the wall was a burglar and fireproof safe—could smile were it not



ARABIAN SAFE. (From the Collection of Mrs. Theodore Bent.)



recommend this to their consideration. Yet this thick wood, though beginning to decay, doubtless proved quite sufficient to stop slaves from pilfering small articles.

Three incense burners from the same town shown together are reckoned old in make and shape even in Arabia. One is of wood, another of pottery, the third of stone. Besides being used for incense, they were handed from one smoker to another that spices might be put at the blowing of noad in the towns.

In the shield bearing the collection of locks and keys, the topmost and coarsest lock is of Turkish make. The word workmanship better applies to the decorations of the wrought-iron keys—Indian, some of them—or to the midmost Arabian wooden lock like that on the safe. This lock, with its wooden key, is unhappily crumbling fast, and must be of great age. The house door whence it was taken was carved in like manner on the outside. Inside—an Oriental trait—the surface was left quite rude. The small brass padlocks in attempted imitation of devices or animals came from Persia.

The massive iron lock and key photographed in



THREE INCENSE BURNERS

FROM S. ARABIA

company with a wooden comrade, which is almost as large as a small poker, was purchased in Bahrein.

The Persian spoons grouped together came from Abadeh, in Persia. They are carved in extremely light wood, and float on the surface of big wooden bowls filled with various fruit drinks or honey-water. In England we wrongly suppose that sherbet in the East means a particular beverage. On the contrary, the word (from *shrub*, to drink) applies to various liquids often cooled with snow. Those who are thirsty simply raise the spoon itself to their lips.

Among the abstemious Arabs, another favourite means of quenching thirst is to partake of sour milk. The two milk-bowls brought back by Mrs. Bent are fine specimens of their kind, and valuable. Both are hollowed out in wood, which is inlaid with minute patines of silver in different patterns.

Of all the curiosities in the house, few interested me more than the Abyssinian chair, destined for the British Museum; partly because its plaited thongs reminded me of the mouldering seats in the museum at Cairo, of sofas and stools disinterred from Egyptian tombs, more old, more fascinating than any other



SILVER SPOONS FROM PERSIA

## " Lesser Lares "

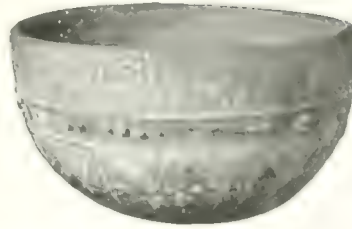
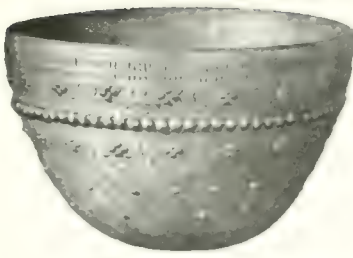
wooden furniture I know of: partly because Boer settees seen in South Africa have just the same leathern thongs used, instead of cane

or rush plaiting, for their seats. The story of this chair, so odd in shape, being much wider at the back than the front, was told me by its present owner from her diary written in Abyssinia.

While travelling far inland in Abyssinia, Mr. and Mrs. Bent fell by chance into the midst of a wedding feast, which they were invited to join.

Before leaving, it was discovered that the headman was casting eyes of envy on a sun-umbrella belonging to the strangers, compared with which the chair of his grandfathers was as nothing. A barter was made with mutual gratification, and a Sheffield knife added in complimentary thanks. So the chair, of a rich coffee-brown, both its carved legs and leather-twisted thongs matching in hue, was tied on mule-back to swing some hundreds of miles, till it should reach its present resting-place—its destination being finally the British Museum.

Last and chief in the collection comes a carved soap-stone beam—a monolith from the "Great Zimbabwe," which ruined fortress appears to have been the capital of a long series of prehistoric gold-workers' strongholds in South Africa. In his *Ruined Cities of Mashonaland*, Mr. Bent graphically describes the high inland plateau surrounded by weird hills, gorgeous with tropical vegetation, where these giant circular ruins stand.



ARABIAN MILLER'S BOWL

Whether Mashonaland was Ophir, or the sacred land of the East, was an ancient belief, from the internal evidence of his discoveries

in the ruins—this our stone being one witness—Mr. Bent was persuaded that the "sacred temple" was sacred to that gross "stone-worship" known alike to Phœnicians and early Arabians, who worshipped in this sense a tower said to have been raised by Ishmael, their patriarch. Such also, he says, was the idolatrous tower of Penue! belonging to the Midianites, destroyed by Gideon. This aged cult of honouring life on the earth, thus symbolised, was often allied with that of Motherhood, of which the vulture was a recognised emblem. And this stone was found on a temple platform which had been decorated with similar monoliths that were lying around. Many were pillars each topped by a rudely-carved vulture: others showed a rosette in their geometric various

adornments—and thus, so Mr. Bent insisted, is a peculiar mark of the Phœnicians.

Other discoveries there were of pottery vases, showing fragments of processions: of soap-stone objects and of gold miners' implements. From these the traveller could conjure up a dim entrancing vision of the frowning ancient fortress, with its massive time-defying walls of stone, its tortuous guarded approaches: to my tent, tent, and with these sacred stones bristling about its platform and towers; while within lay the secret chambers of the gold furnace.

To sum up, Mr. Bent was persuaded that here were proofs



ABYSSINIAN CHAIR OF BENT AND BENT



LOCKS AND KEYS ARABIAN, PERSIAN, INDIAN, ETC.

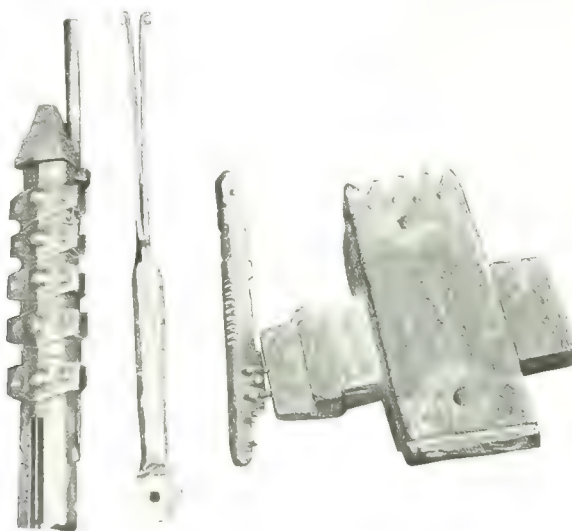
sufficient of enormous gold workings, which must have produced that gold brought "from Arabia" which is so familiar an expression in the Bible. Yet centuries earlier than the days of David and Solomon, this Arabian gold was mentioned in Egyptian inscriptions and in Assyrian; while but shortly before the Christian era the Romans also quoted the plentiful wealth of Arabian gold. The



CARVED SACRED  
STONE FROM  
MAHONALAND

said gold was not found in Arabia itself, but fetched thither by its merchantmen and ships.

This stone was brought away with several of its kind, its fellows being given to the Cape Museum.



FROM HADRAMOUT, S. ARABIA

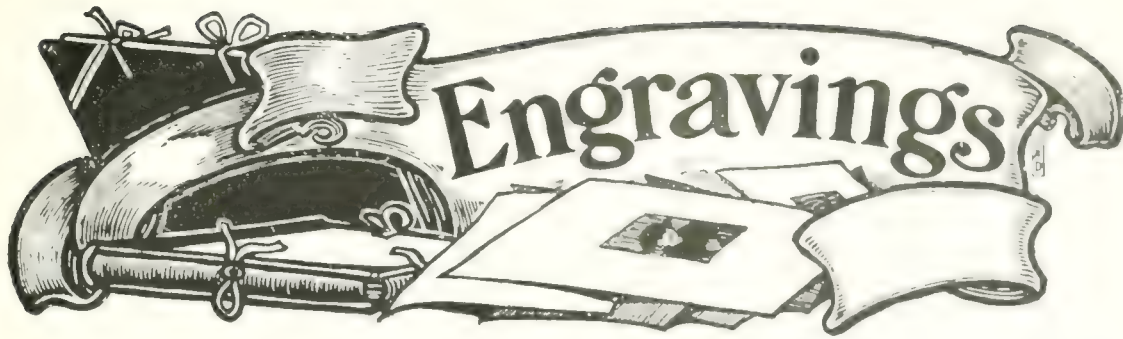
FROM HADRAMOUT, S. ARABIA



THE NEWLY THROTTLED MAN, BY J. H. B. HARRIS, 1850.







## Albrecht Dürer Woodcuts

## Part II.

By N. Peacock

It must be borne in mind that the four—*i.e.*, namely, *The Apocalypse*, *Large Passion*, *Life of the Virgin*, and *Small Passion*, appear under two forms—without letterpress and with letterpress on the reverse side of the page. The four books issued as printed and published by the artist himself all bear the same imprint at the end:—"Impressum Nurnbergæ per Albertum Dürer pictorem." The year 1511 also witnessed the publication of the "three large books" in the following order, *The Life of the Virgin*, *Great Passion*, and *Apocalypse*, as a connected work. For this publication a new edition of *The Apocalypse* was prepared, to which a title-page was added. *The Life of the Virgin* was augmented not only by a title-page, but by the addition of *The Death of the Virgin*, B. 93, and *The Assumption*, B. 94, and *The Great Passion* received a title-page, B. 4, *The Last Supper*, B. 5, *The Betrayal*, B. 7, *The Descent into Hell*, B. 14, and *The Resurrection*, B. 15. This magnificent "Book" opens with the frontispiece to *The Life of the Virgin*. In *The Apocalypse* the original Latin text was retained, printed in the late Gothic characters of the 1498 edition. For *The Life of the Virgin* and the two *Passions*, the Benedictine monk Chelidonium, a friend of Dürer, composed explanatory verses in Latin; these were printed in the Roman characters already adopted by the Editor, and designed by them in imitation of the old Roman handwriting. At the end of each of the four "books" Dürer's warning to pirates and imitators will be found as follows:—

"Heus tu, insidiator, ac alieni laboris et ingenii surreptor! ne manus tua, tanta facinorosa, operibus incicias, cave! Scias enim a gloriosissimo Romanorum Imperatore Maximiliano nobis concessum esse: ne quas suppositas tibi, et in meo opere impressas, seu impressas per alterum, tibi, a meo opere, quod si per contemptum, seu Aversionem, etiam per

feceris: post bonorum confiscacionem tibi maximum periculum sebeundum committamur."

On the 3rd January, 1512, the Council of Nuremberg issued a decree prohibiting the use of Albrecht Dürer's name and work in the city. "Henceforth, whoever has sold prints in front of the Rathhaus, amongst which are found the mark of Albrecht Dürer, copied fraudulently, must engage on oath to remove all these marks, and to sell no work of the kind here. In case of contravention all these prints shall be seized and confiscated as spurious. Given on the Saturday after the Circumcision, 1512." But, in spite of warnings and penalties, copies continued to be made.

*St. Jerome in his Cell*, B. 114, and the *Holy Trinity*, both published in 1511, are favourites with collectors, the latter being a superb example of the art of wood engraving, and showing in a marked manner the characteristic manner of the artist. This cut may be looked upon as a variant of the central group of the *All Saints* picture in the Imperial Gallery, Vienna, which was painted for the chapel of the Landgrave Charles. One should be taken to picture a fine print of the *Holy Trinity*, as the copy impressions of this cut stand unrivalled in the master's work for exquisite softness of tone. At the bottom of this cut the tablet with monogram and date will be noticed. In B. 114, which has been copied five times on copper, the monogram and date are placed at the bottom of the sheet to the right, while in the *Holy Trinity*, B. 114, which has been copied five times on copper, the monogram and date will be found at the bottom of the cut to the left.

Among the woodcuts of Albrecht Dürer, the *Triumphal Arch of the Emperor Maximilian*, which represented one of the most important works of the artist, appeared in 1515.



ed. In ninety-two blocks this extraordinary pictorial record measures, roughly speaking, ten feet long by seven feet wide. The twenty-four cuts, which illustrate the most telling events of the reign, are

of the Emperor, by whose order it was executed, and thirty-one years after that of the artist mainly responsible for it. A copy of this issue in the Imperial collection at Vienna bears the inscription,

"Gedruckt zu Wien in Oesterreich bey dem Raphael Hofhalter auf Pohnisch Skrzetuski genannt M.D.LIX."

A third printing, supervised by Bartsch, appeared in 1799, "A Vienne, chez T. Mollo," when the twenty-one missing blocks were replaced by copperplates done by the editor. This issue consists of two editions, varying slightly.

Though a careful study of the water-marks and texture of paper used by Dürer is a distinct help to the collector, yet too much reliance cannot be placed upon these tests, for genuine examples may be found which do not support their application, while unsatisfactory imitations occasionally bear authentic water-marks. The fact that woodcuts were printed off on larger and thicker sheets than were the copperplate engravings leads Hausmann to consider that the water-mark test is more frequently applicable in the case of the former. In many instances the water-marks show that the paper used for wood and metal engravings, though of different quality, must have come from the same mills. The same authority mentions twenty-one different symbols figuring as water-



remarkable for their extreme delicacy. It is difficult to find portions of the *Arch* are to be found in the various national collections.

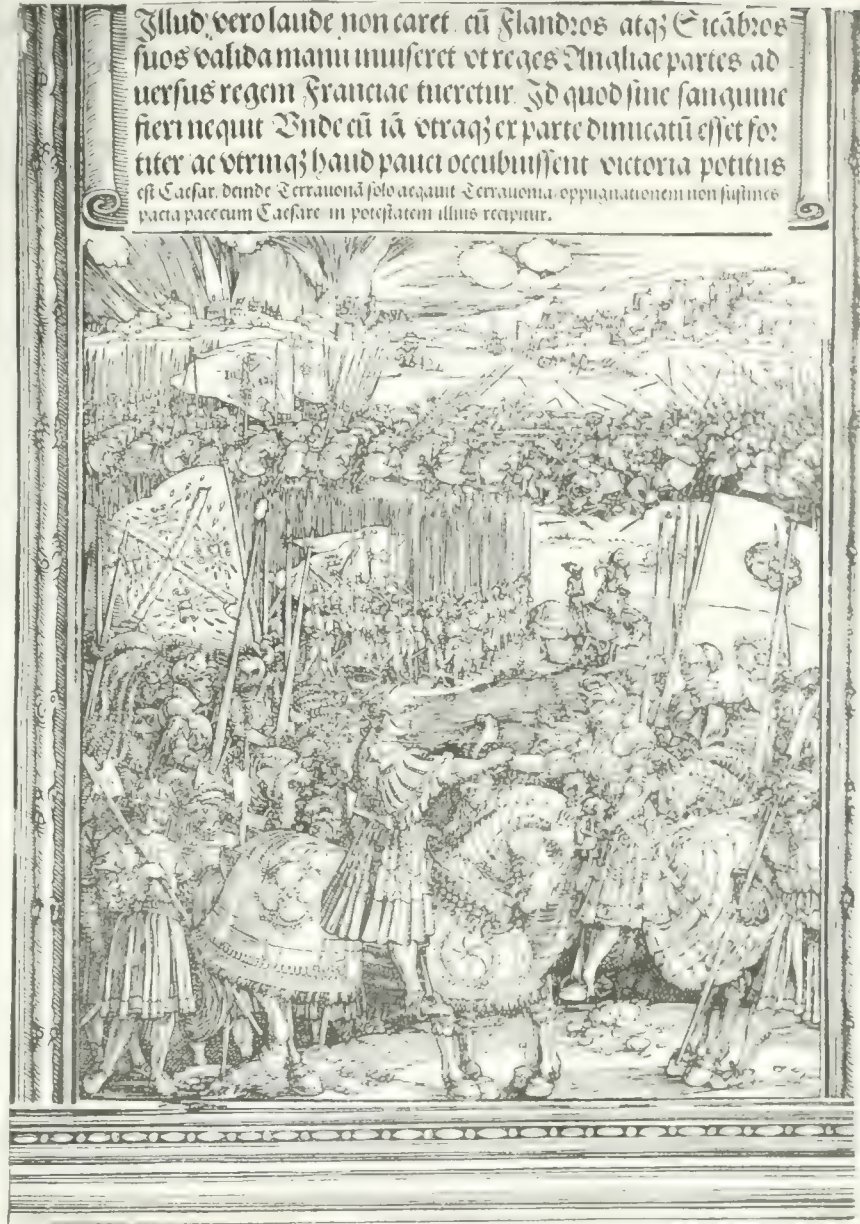
The second printing or first edition of the entire work was issued in 1559, forty years after the death

marks throughout the woodcuts, from the Great Bull's Head to the double Roman capital AA with a cross between the two letters. The paper generally used between 1480 and 1500 was the well-known Bull's Head (with upright line rising between the horns, surmounted by a flower). Fine impressions

of woodcuts, unfortunately extremely rare, may be recognised by the perfect state of the blocks—the absence of springs or rents in the border lines, and of worm-holes.

The weakening of the sharp edges by the weight of the press soon caused the impress itself to become rough and coarse: the peculiar softness in tone of a perfect impression, its clearness and sharpness of line, are therefore almost entirely lost in an impression.

The sale of any collection of woodcuts, fine examples of Dürer are to be found invariably in the collection. In England there is a tendency to pay large prices for the *Apocalypse* engravings, while far lesser known engravings and the woodcuts are not so eagerly sought after. In the sixties prints could be picked up for comparatively small sums. Will Salmon, in his *Albrecht Dürer*, mentions buying a good copy of the *Apocalypse* for £5, for which he had to pay £10 in 1870. At the Robert Cornhill Orville sale £32 was bid for a moderate condition. *The Dürer Engravings* prints realised £15, while *The Dürer Woodcuts* *The Dürer Prints* (12 pp. 10).







of the Resurrection. The Departure  
from the Tomb. The Resurrection. The  
Resurrection. The Resurrection. The  
Resurrection. The Resurrection. The

proofs; *Life of the Virgin*, first state, without text;  
*Great Passion*, 1st. of the *Four*, 1786. The  
1st. Edition, 1786, and a *Revised*  
1786, 1786, 1786.



# NOTES AND QUERIES.

[The Editor invites the assistance of readers of THE CONNOISSEUR with views on the subjects of information required by Correspondents.]

## UNIDENTIFIED MINIATURE.

DEAR SIR,—I am taking the liberty of sending a photo of a miniature on ivory in gold frame, and should esteem it a favour if you, or your readers, could give me any information as to who the lady is, and by whom painted. It is signed "T. D., 1779," just in front of curl on neck. The miniature is just half the size of photo.

Thanking you in anticipation,  
I am, yours truly, A. ASHE.



UNIDENTIFIED MINIATURE.

## NELSON JUGS.

DEAR SIR,—The first of these two Nelson jugs (for which I enclose photographs) is fairly common: but I have never seen the counterpart of the second.

Can you, or any of your readers, suggest an explanation of bulgy excrescences on either side of the head?

Both vessels are of a grayish milk-of-sheep color (Derbyton's, I think) of a creamy buff tint, the hat being brown.

The first is inscribed on the base of the second: and below that there appears to have been a name or inscription, but it has been obscured in the firing. The first is not marked.

Yours truly,  
F. GERRARD, TOWN.

F. WOODHEAD, to  
DERBY.

DEAR SIR,—Will you kindly let me know who "F. Woodhead of Derby," was casting

these jugs. I have thought it worth the trouble to send you a photo of the first, which I have raised letters, and should like to know more of it.

Yours truly,  
G. F. WOODHEAD.

G. F. WOODHEAD.

DEAR SIR,—I have thought it worth the trouble to send you a photo of the first, which I have raised letters, and should like to know more of it.

Yours truly,  
G. F. WOODHEAD.

I think, Sut-  
ton's also did.

I should be  
very glad to  
hear of the  
original  
markings  
on the  
base of the  
second.

truly,

F. GERRARD, to  
DERBY.



UNIDENTIFIED MINIATURE.



NELSON JUG (I.)



UNIDENTIFIED PAINTING

UNIDENTIFIED PAINTING

DEAR SIR,—Could you identify (name and artist) the portrait of Young C. and also illustrated, as a study, the in photo. Paper and water colour, 26 in. by 16 in. R. 1833, dated 1833 to 1834.

Yours, etc.,

H. P. ASKEW

UNIDENTIFIED PAINTING

SIR, Please inform me if the photo enclosed oil-painting now in my possession was painted by the artist of the portrait of Roger Askew, one of the Cumberland family of Askew. The portrait was painted in 1667, and died 1737. Probably the portrait would be painted about the earlier date. He resided in London. What I want to ascertain is—if you can tell me this from a photo whether the original is still likely to be by any noted artist. I think it is a portrait, but am not sufficient of a judge to know its value in that way. I have been told it is a portrait of a man. It came into my family from Roger Askew; but there is always the chance that it might not be his own portrait, but that of some man of the time, or of a brother who was a lawyer or barrister, I believe, of

some note. Is the dress the dress of the period, or does it denote any particular office?

Truly yours,

LEANOR CADDY.

P.S.—The idea of this being a portrait of a man of the time (not Roger Askew) arose from an artist telling me he thought he had seen it elsewhere.

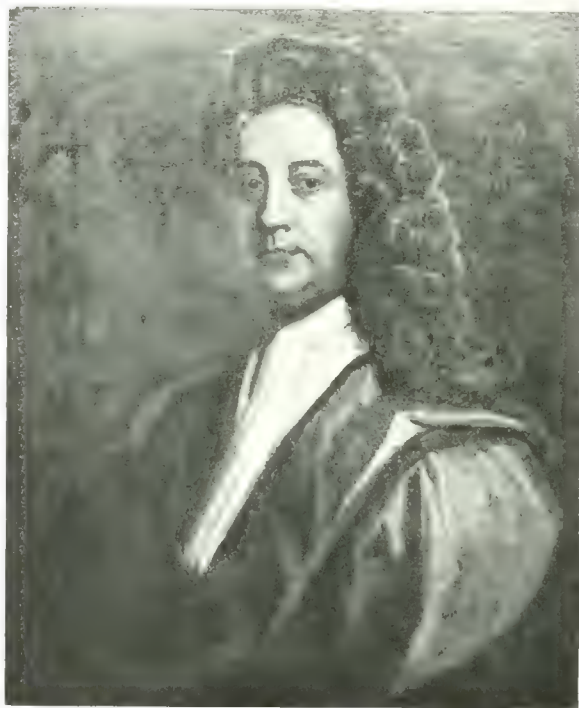
"THE YELDHAM OAK"

DEAR SIR,—I shall be glad if you will help me to discover where the picture of *The Yeldham Oak*, at Great Yeldham, painted by James Ward in the year 1833, and exhibited at the Royal Academy in 1834, is at the present time.

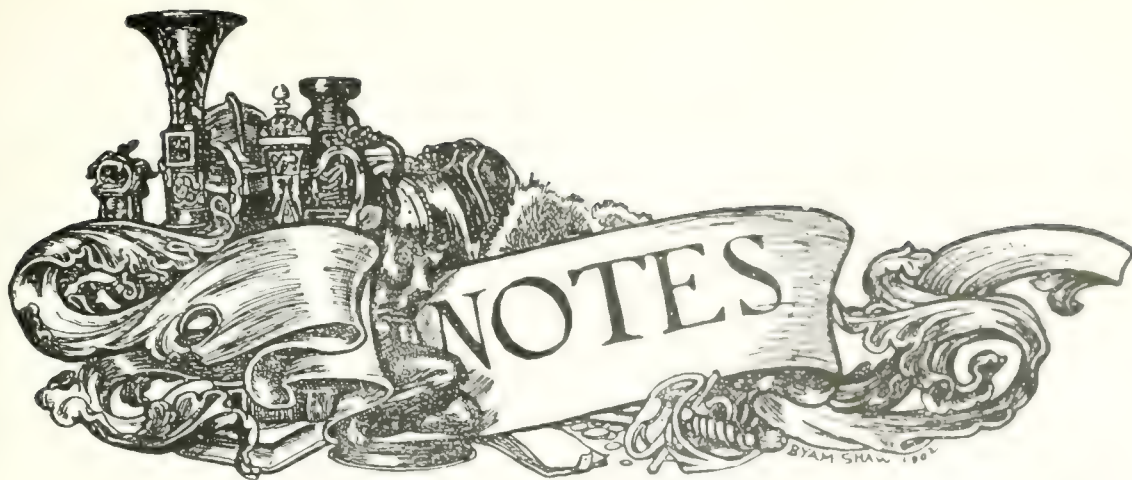
James Ward stayed with my grandfather at Spencer Grange for two weeks while he was painting the picture, of which I have an account in my grandfather's diary. While staying there he also made chalk drawings of Lewis Way and his wife, Caroline E. Way, my grandparents, which are now in my possession.

I have also a study of the Yeldham Oak with a meet of the hounds round it, which he gave to my grandfather. If possible, I should be pleased if you could publish a photograph of the picture.

Yours faithfully, HERBERT W. L. WAY.



UNIDENTIFIED PORTRAIT



It has often been remarked with regret how difficult it is to establish nowadays—and how dangerous to affirm the identity of this or that valuable piece of furniture or china, although the specimen may be “said” by family tradition to have belonged to an historical personage. Let us hope that the coming generation will not have equal cause to blame the present guardians of beautiful things! If an engraved plate be not always possible on the furniture, then a strip of parchment as a label could surely be affixed, say, inside a drawer; or a household book of heirlooms and relics could easily be kept, with proper entries of dates and history.

The genuineness of Pope's chair, belonging to Sir Bruce Seton, Bart., of Durham House, Chelsea, is fortunately indisputable, and what the owner himself has written on the subject may here be quoted: "My maternal uncle, the Rev. Dr. Parry-Hodges, Fellow of Winchester College, was for forty years Vicar of Lyme Regis. He was a great collector of pictures, books, plate, china, and furniture. Among his parishioners at Lyme Regis was a near relative of Alexander Pope, who had inherited this chair, and who gave it to my uncle. The chair came to me

who died in the eighties."

So much for that. For some reason, during the months that were devoted to the preparation of the *London School Catalogue* over a year, the *Catalogue* sat at Brookline, New York, where, with the exception of a post by mail, *the* *catalogue* was a great epic—that unfulfilled dream of his life. This oddly devised reader was a combination of the “conversation chairs” which were copied from the French, being, however, placed on wheels, the ends, and with a stuffed ledge at the back.





of the Duke of Devonshire. In this very chair Pope wrote, maybe:

*And thus he sat, and wrote, and thought.*

In any case, the chair came from the villa at Twickenham, whither the successful poet brought his aged parents, to surround them with tender care, and where he himself passed away at what is the model of the most men, but which to his puny, outworn body meant old age. (Born in 1688, Alexander Pope died in 1744.) Pope's son Lord Bury became possessed of this chair because it was the mode—he who loved the fashion as he did to “play the politician” could be more likely, he had it in mind to give him of part of his fortune, besides a rakish air which would make the town talk.

How, verily, may one can truly believe that in this very chair he sat whilst making his famous declaration of impassioned feelings to Lady Mary Montagu: when on returning from Constantinople

she came to reside at Twickenham, and fired afresh the admiration of the poet, who had till then only dared to hint his thoughts in letters. Imagine the dwarfish mannikin, laced into his linen bodices to keep him proud. With wit, patience, vanity and nervous self-distrust he must have made preparations to receive the lady of his devotion. On foot, or even sitting in his grotto, he must appear to disadvantage, compared with his friends—men of wit, rank, and fair stature. But in his unusual chair and posture the poet might well feel himself somewhat of a leading creature. He beheld the woman of brilliant intellect must judge him otherwise than her foolish sisters. She would look on him not as a man, but as a mind.

And thus it is that the dying spoke and she entered. The iron entered into his soul: and he was a broken old man kept over as the most tender of friends never forgave Lady Mary's scorn. Later we may picture him condescending to converse from

this Pegasus saddle with his other woman-friend—dull, fair Martha Blount, who was also unkind enough in his last sickness. She, most likely, would disapprove of so outlandish a piece of furniture.

The chair itself is of mahogany, in excellent preservation. It was found necessary to renew the green leather seat and thick-set brass nails; but in doing so the original has been copied with reverent care.

This also belongs to Sir Bruce Seton, and is a particularly beautiful specimen of

**Ancient Dutch Cradle** men of

low Country carving. It was sold at Christie's some years ago for a somewhat long price to its present owner, having formed part of a famous private collection in Yorkshire. Noticeable is the head-board, that can be raised like a lid, in order to either admit the head of the infant occupier, or else to allow a little child to sit up freely in this crib and look about the world of its nursery. The linings of this cradle are of dark

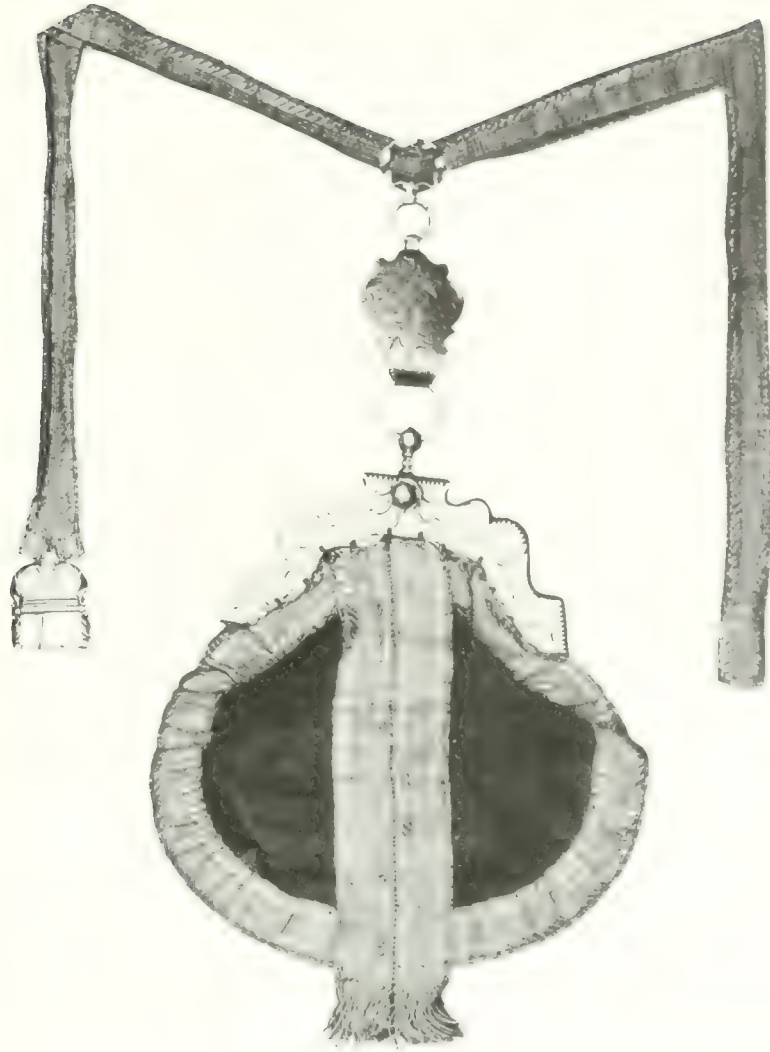


OLD DUTCH CRADLE

crimson moreen, and, oddly, the lace border, fastened with dim brass nails round the top, is of Greek design.

In the possession of Mrs. Hallett, of Burwood, Rotherfield, is a very interesting old sporran, which was given by King James I. to Mrs. Ross. This lady rode in the battle of Culloden with her husband, and during the battle had the bag suspended under her. The bag is of red damask silk trimmed with silver lace: the mounts are of silver which is lightly chased, as is the connection by which the pouch is suspended to the two rings and clasp. The buckle is Flemish, and bears the old Edinburgh hall mark. The band is of silver lace.

The pictures of *Queen Elizabeth* and *Lord Darnley* of *Lennox*, reproduced in our present issue, complete the illustrations to Dr. Shaw's article on “An Early English Pre-Holbein



10

School of Portraiture," contained in the October number of THE CONNOISSEUR MAGAZINE. The widespread interest which this article aroused will be increased by the additional proofs which these works afford of the existence of an indigenous British School of Painting, capable of producing pictures of a high order. The silhouette of a lady in a high hat is a practically unique example of its kind. It is painted on plaster with great delicacy, the work on the subjects hair and shawl being executed with a fineness it is almost impossible to reproduce. One of its most common features is the use of a rich blue colour. The picture of *Water Lane, Dedham*, by John Constable, R.A., is an extremely interesting example of the painter's skill, and is the only village with which his name is so largely identified. It is one of his early works, and is painted with more regard to topographical accuracy and less to atmospheric effect than is the case with his

At the time of this offer the request of the  
 Council of the University of the same

John T. Tillotson.



AL. H. LSHON LILLISON'S SON, ALBANY

and beautiful woman, as it is one of the most  
glaring paintings of human charm which has  
emanated from the British School. Apropos of  
Raphael, we may mention, for it is that a profusely  
illustrated life of this artist, by Mr. James Greig,  
forms the extra number of THE CONNOISSEUR  
MAY 1881, now in course of issue. The authority of  
Mr. Greig—one of the leading critics and experts  
on the works of the British School is generally  
recognized, and his recently published *Life of  
John Ruskin* has already attained the position of  
a standard work on criticism. The *Life of Raphael*  
is a most new and interesting matter, and the  
most complete descriptive catalogue of the artist's  
work which has yet been issued. A number of the  
illustrations which it contains are from paintings  
of the artist which have never previously been  
reproduced.

Archbishop Tillotson's signature, written from an inkstand  
 on 11 May 1660. At the top of the page where his  
 title is written, "Tillotson" was written by the Dean of Canterbury, and  
 "Tillotson" is repeated in the place of his  
 name. Signed at West Kensington, York.

Signature \_\_\_\_\_ Date \_\_\_\_\_ document number \_\_\_\_\_  
 \_\_\_\_\_, M. U. S., in Laven, Johan Eriksson

was consecrated Archbishop, May 31, 1691, and died November 22, 1694.

## Books Received

- ... of the ...*, by L. A. Herbert, 25s. net; *Old ...*, by Ernest A. Savag, 7s. 6d. net; *... and ...*, by John Ward, 7s. 6d. net. (Methuen.)  
*... the ...*, 1495-1530, 2 vols., by W. H. Ward, M.A., £1 10s. (Batsford.)  
*... of ...*, by Arthur Hayden, 2s. 2s. net. (T. Fisher Unwin.)  
*... Vol. VI.*, by H. de Maistre, 7s. 6d. net; *... by P. G. Knoch, 1s. 6d. net; ... by Mrs. Arthur Bell, 1s. 6d. net. (T. C. & E. C. Jack.)*  
*... by Elizabeth F. Goldsmith, 6s. net. (Eliot Stock.)*  
*... by Charles Edward Longuehan, 7s. 6d. net; ... by Eselle Carvill, 1s. 1s. net. (Clarendon and Windus.)*  
*... and ... and ... and ...*, by A. M. Hill, 2s. 6d. cloth net. (Heinemann.)  
*... by T. P. Cooper, 12s. 6d. net. (Eliot Stock.)*  
*... by E. V. Rieu, 7s. 6d. net. (Alexander Murray.)*  
*... by C. R. L. Elphinstone and Rudyard Kipling, 7s. 6d. net. (Clarendon Press.)*  
*... by M. W. Proctor, 1s. 1s. net. (Athlone Press.)*





DARNLEY OF LENNOX.  
A.D. 1567.





THE one hundred and thirty-sixth exhibition of the Royal Society of British Artists was marked by an entire absence of work that attracted attention either by the eccentricity of its execution, or its marked novelty of outlook; nor was this absence to be overmuch regretted. In the art world of recent years there has been too much striving after novelty for novelty's sake, and the result has not been art, but affectation. Good art generally presents itself in a familiar guise; its originality does not depend upon strange tricks of technique, but in the ideas that underlie it; and these are best expressed in forms that are most familiar, in the same way that our greatest writers have clothed their imagery in the simplest and most easily understood diction. Two of the most original pictures in the exhibition — original in the sense of being the spontaneous expression of the artist's moods, and not

the result of a deliberate attempt to create a new manner — were by Sir Alfred East, *The Solitude*, and *The Solitude*, by Mr. Alfred East. The theme of the picture is of the solitude of a great city, and the artist has chosen the London scene as his subject. The picture is a study in the application of the colour, and the artist has succeeded in forcing the colour to a point where it is almost a monochrome, what would be more than lost in depth of colour, and the result is a reposeful harmony. Sir Alfred East's picture is a study in the application of the colour, and the artist has succeeded in forcing the colour to a point where it is almost a monochrome, what would be more than lost in depth of colour, and the result is a reposeful harmony. Sir Alfred East's picture is a study in the application of the colour, and the artist has succeeded in forcing the colour to a point where it is almost a monochrome, what would be more than lost in depth of colour, and the result is a reposeful harmony. Sir Alfred East's picture is a study in the application of the colour, and the artist has succeeded in forcing the colour to a point where it is almost a monochrome, what would be more than lost in depth of colour, and the result is a reposeful harmony.





er and right, and in the broad rift between the sky and the water, with a white, low, broken line, the herald of a coming dawn, a ray of promise, a hint of hope coming to a trouble-worn soul.

Mr. Hartley's picture was also conceived with great simplicity: a distant landscape silhouetted against the sky occupied the lower part of the composition, a line which the moon, visible in the distance, behind the shadow of a dark cloud. The soft luminosity of the moonlight, suffusing the tranquil depths of the still night sky, was beautifully expressed. As in Sir Alfred East's picture, there was an atmosphere of perfect peace. Mr. John Mordaunt's *A Picnic by the River* was a vigorous and direct piece of work. In *Shadowland* Mr. J. W. Schofield is represented by another of his moonlight effects—that luminary itself not being visible, but showing its presence by its reflection in a white house and a broad expanse of water. The effect obtained was true to nature, and marked by poetical feeling. Mr. A. H. Elphinstone seems to have been drifting towards the paths of post-impressionism. His *Winter Landscape*, with a house and a castle, is perched among a range of grass-crested sandhills, was a picture of a very different kind, but it was powerfully trained by delicacy. The colour was harsh and the composition was a little flat.

Turning to figure subjects, the first that attract attention were the portraits by Mr. P. A. Laszlo of *Miss Eva F.* and *Miss Clara M.* Both were good, the latter especially. Though professedly only a sketch, it was a study in the art of the face, but it did not show the full personality of the sitter; while in technique it was not so good as the more finished one of Miss Clara M. The portrait of Mr. J. W. Schofield, and Mr. Joseph



SEVERE NIGHT

BY ALFRED HARTLEY

is a picture which does honor to the Committee, through whose exertions such an interesting assemblage of pictures has been brought together. The most noteworthy feature of the exhibition is the large representation of works by the Italian primitives, the early Florentine masters especially being seen to great advantage. There are also examples of the main schools of the Netherlands, Germany, France, and Spain; a fine group of Dutch seventeenth-century pictures; a somewhat unequal display of British masters, and isolated examples of other European schools. Last, but not least, in the end gallery there is a splendid array of drawings, chiefly by British artists, to which a special article will be devoted in next month's CONNOISSEUR MAGAZINE.

The scope of the exhibition includes practically the whole range of European art. The latest name in the catalogue is that of G. F. Watts, who died so recently as 1904, and on a list of names from the thirteenth centuries—in an arbitrary fashion which omits many phases of art entirely, but leaves hardly a single decade without some representation—to the time of Duccio di Buoninsegna, 1255-1319, who now, even more than Cimabue, is looked upon as the true father of modern art. This painter is represented by four fragments of his masterpiece, the famous *Maestà* altar, which, just six hundred years ago, was carried to the sound of trumpet, drum, and bell from his workshop to the Cathedral of Siena, his birthplace. There the great bulk of it still remains, the central picture representing the Madonna and Child attended by twenty angels, and worshipped by six saints and the four patrons of the city; and over two

Simpson contributed another of his broadly painted interior scenes, entitled *Simpson*, representing a lady leaning on a table beneath a square window, through which the form of a man was visible. It was clever both in composition and handling; but the art of the picture was too apparent, and made it appear lacking in sincerity.

#### Old Masters at the Grafton Gallery

THE exhibition of Old Masters at the Grafton Gallery in aid of the National Art Collection's Fund, if it does not equal the wonderful display of last year,



MRS. EDWIN FIELD

BY J. GAINSBOROUGH

Painted in 1765, oil on canvas, 30 x 24 in.

some of the subsidiary panels illustrating the childhood, passion, and resurrection of Christ, and the scenes in the life of the Virgin Mary. The fragments formed a part of one of the two predella—each consisting of seven panels—one only of which has been preserved in the cathedral. The series in this predella represented the life of Christ between His childhood and passion. Though these four fragments of a fragment are divorced from the great work of which they formed an integral part, and therefore cannot be viewed as the artist intended, as subsidiary portions of a complete composition, homogeneous in its unity as a Greek statue, the fragments in themselves wholly beautiful. Of the other fragments, no more seem, they are elevated to the position of

independent works of art. The fragments were discovered in the cathedral of St. John the Baptist, in the city of Florence, in the year 1845. They were found in the predella of a altar, and were the work of the great Italian painter, Michelangelo. The fragments were discovered in the cathedral of St. John the Baptist, in the city of Florence, in the year 1845. They were found in the predella of a altar, and were the work of the great Italian painter, Michelangelo. The fragments were discovered in the cathedral of St. John the Baptist, in the city of Florence, in the year 1845. They were found in the predella of a altar, and were the work of the great Italian painter, Michelangelo.

ground-plan on which Raphael, Michael Angelo, and their followers were to build. The architectural and decorative elements of the design were to be built up within the old order, of which they flourished, here exemplified by the two important monuments of the sixteenth century, *Massacre of the Innocents* and *St. George and the Dragon*, which, though late in date, are nevertheless the true type of the style. There are many of Michelangelo's greatest followers who owe their identification to Sir Claude Phillips. Quaint in their conception, flamboyant in their execution, and full of color, they are all impressed with that exquisite feeling for beauty which the artist derived, with many of his mannerisms, from his



THE MEETING OF ANATOMICAL SOCIETY OF THE UNITED STATES OF AMERICA

is clear that, the more compact but also more conventional *Commedia* the longer. The *Symposium* of Orlando Furioso, of Battista di Dossa, is interesting as an illustration of a contemporary poem, though the two wrestling figures Orlando and Rodomonte il Pagano, long of Albers, might be embracing one another in loving amity rather than engaged in mortal combat. More convincing is the struggle between *St George and the Dragon*, by Sodoma, in which a really terrible monster lies writhing on the ground transfixed by a broken spear. An antithesis of this is shown in the hundred subject of *St. Michael's vanquishing Satan*, with





MAN SEATED

BY FRANS HALS

THE EDWARD TATE FOUNDATION

the figure of a Kneeling Donor, rendered by the almost unknown Spanish artist, Bartolommeo Vermeer. Here the figure of Satan is represented by the most machine-made monster that ever existed on cloth or canvas. The head looks like a hideous mask; the monster's claws have living serpents for their shoulder joints, and another is issuing from out of the body. It says much for the devotional feeling of the picture, and for its wonderful decorative qualities, that even these extravagances fail to detract from the splendour of the work as a whole.

Among the few examples of the German School the fine *Christ Taking leave of His Mother* by Albrecht Altdorfer, stands pre-eminent. It is too late to regret lost opportunities; but what were the authorities of the National Gallery doing in 1885 when

they refused to buy the *Christ Taking leave of His Mother* by Albrecht Altdorfer, the only German painting of the sixteenth century in the collection?

The *Christ Taking leave of His Mother* by Albrecht Altdorfer, the only German painting of the sixteenth century in the collection, is a fine example of the German School. It is a fine example of the German School, and is a fine example of the German School. It is a fine example of the German School, and is a fine example of the German School.

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colour, yet, in its close affinity to Venetian ideals, it loses some of that vitality which comes to art when permeated with the spirit of its own age, and already looks curiously old-fashioned. The picture of *Mrs. Bouverie and Mrs. Crewe* is a Reynolds of good but not exceptional quality, while the large Romney of the *Bosanquet Family* is poor both in colour and the quality of its brushwork, and only redeemed from failure by the easy and natural way in which the family have been grouped. The *Portrait of Mrs. Bedingfield and her Daughter*, by Gainsborough, a recent discovery of Mr. James Greig, is a choice example of the artist's early period. *The Windmill and Lock*, by Turner, is hung beside a superb copy—or rather modified version—of Rembrandt's *Mill*, the authorship of which is unknown, one which is sufficient to make one be mistaken for an original. Though it may be heresy to say so, one must confess that the Turner, fine as it is, loses considerably through its proximity to its neighbour. The grand simplicity of the latter, and the coolness and refinement of its tone, give the English artist's picture an appearance of hardness and business which it would not have displayed if shown in other company. Of Rembrandt himself there are several examples. *Levee on the Grand Canal*, one of his grandest landscapes, has been described recently in THE CONNOISSEUR MAGAZINE, in the account of Lady Wantage's collection. *Herod and his Children's Death*, which is given a place of honour in the large gallery, is a powerful rendering of one of the most touching scenes in Old Testament history. The artist's two portraits, however, one of *Caterina Hooghsel*, and the other of *The Woman on the Bench*, Rembrandt's *Self*, more effectively establish his position as the supreme master in Dutch painting. The virile brushwork of the latter is rivalled by that of the *Portrait of a Man Seated*, by Frans Hals, one of the most superb examples of fluent, spontaneous painting in the collection. Other treasures of the Dutch school are the *Sunset after Rain*, by Albert Cuyp; a *Landscape*, by Hobbema; and several by Jakob Ruysdael, including *Riverside*, by Hercules Segher, one of the two examples of this artist known to be signed; and the impressive *Landscape*, by P. de Koninck.

Eighteenth-century Spanish art is shown in two unequal examples by Goya, of which the interesting *Portrait of the Conde del Tago*, a recent acquisition of the National Gallery of Ireland, is decidedly the more characteristic. Harking back again to the earlier masters, the *Portrait of Diane de Poitiers*, in her bath, by François Clouet, is a work which is so convincing that it belongs rather to the realm of the human of portraiture. Though the artist is attributed to François Clouet, the evidence is so convincing that it is Clouet's work, and, moreover, one of his best examples, though showing a lack of finish in the treatment of the hair. The two great masters of the seventeenth century, by Hugo Van der Gucht, are the *Self*, and the *Self*, from Holbein Palace, were once among the treasures of Hampton Court, but have since been transferred to the collection of the National Gallery. One of the panels

are the portraits of James III. of Scotland and his son, afterwards James IV., and that of the queen of the former, Margaret of Denmark, the former kneeling before Saint Andrew of Scotland, and the latter before a figure in armour, presumably the patron saint of Denmark. On the reverses are painted a representation of the *Trinity* and a picture of *Saint Cecilia seated at her Organ*. The diptych is a most interesting example of fifteenth-century Netherlandish art, and, obviously, from the age of the personages represented, is one of the latest works of the painter, who died in 1482, in which year the future King James IV. would be nine, not much older than he appears to be represented in the picture.

The cataloguing of the exhibition, which has been mainly the work of Mr. Maurice Brockwell, has been performed in an exceptionally efficient manner, his notes to the various pictures shown being so full, accurate, and up-to-date as to leave little occasion for further research concerning their history or attribution.

The works shown at the exhibition of the Royal Institute of Oil Painters are little varied in either quality or style. Even a few undoubtedly bad pictures would come as a welcome relief to the monotony which results from a display few of the components

of which either rise above or fall below a level of accomplished mediocrity. The hanging, while good generally, might be improved upon. Mr. Frank Walton's *Four Marys, the fairest maid on ground*, which occupies the principal centre of the Large Gallery, is overweighted by its position. Such a place should only be given to a picture strong enough to tell out at a distance from the mass of surrounding work, and so make a break in the long expanse of canvases. Mr. Walton's landscape fails to do this; it is painted with a wealth of detail that demands close inspection. If not great art, it is, at all events, pleasant and sincere; and though the artist sees with greater minuteness and paints with more imitative fidelity than is the fashion nowadays, his work is none the worse on this account. He is merely rendering one portion of a nature's aspect while the other painters are rendering another. Mr. Dudley Hardy's *Barter*, which occupies a corresponding position on the opposite wall, is a complete contrast to Mr. Walton's work as can be found in the exhibition. It is not nature, it is art; and very good art too. The subject of the picture is a nude woman, whose shrinking form, more suggested than expressed, is being unveiled by a negro slave-dealer, while he shows the beauty of his captive to two richly dressed companions. The picture is replete with the atmosphere of romance and glows with the rich colour of an Eastern carpet. *Bondage* is a different variant of the same theme in a different setting, but treated in the same manner. Mr. John Lavery, who can generally be relied upon to produce some unconventional work, merits a less striking than usual. His portrait of Sir Edmund Walker is more interesting as a character study than as a picture; and

his *Study for the Amazon* is the worst of the three renderings of the work that he has already shown. So far as the painting is concerned, it could not be carried much further with advantage; but the subject—a fragment only of the composition shown in last year's Academy—is too large for the theme; the portion visible of the spear which the tan equestrian grasps in her hand, owing to its curtailment, looks, at first sight, like a hand-rail; and the minute fraction of the horse's back which is visible is hardly sufficient to convey the idea that the lady is mounted. A mournful interest attaches to the three works by James Aumonier, whose death took place on October 4th, after the exhibition was hung. The most

important of these is *The Last Harvest*, a characteristic example of a painter whose interpretation of nature was always vivid and original: who brought into his pictures a feeling of space and atmosphere, a sense of the eternal freshness of the earth and sky; and in light and tender harmonies of colour recorded the flicker of the sun-shine and the play of the shadows. Free of all the handicaps with an artistic insight that was as poetical as it was true.

Mr. John R. Keel's *Great F. geation*, a composition, would be better if a little more relief was afforded to the prevailing tones of blue which dominate the picture. The note of vivid orange, green, and red, is not a particularly valuable one, but it is a pleasant one. With this, however, as with most pictures in an exhibition hung in the orthodox way, the critic is at the disadvantage of seeing the work placed in a room where it is not likely

neighbours whose colours, by their

contrast, would be apt to make the picture seem more than it is.

Love, painted by Mr. Hutchison, is a work of the same kind, but it is more successful. The figure of the woman is more fully developed, and the colouring is more harmonious.

The picture is a study of the human form, and it is a study of the human mind.

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MISS EVELYN GAYER. BY SHELLEY LEE. THE PROPERTY OF THE ARTIST. BY THE GRACIOUS PERMISSION OF HER MAJESTY THE QUEEN.

disappear. *The Childhood of Perseus* by Mr. E. Reginald Harrison, and *The Young Man* by Mr. Louis Ginnett, would both be better if the figures were more fully developed. The picture by Mr. Hutchison, *The Woman with Parrot*, by Mr. O. J. Keel, is a study of the human form, and it is a study of the human mind. The picture is a study of the human form, and it is a study of the human mind.



laid, to produce the same feeling of atmosphere. The women of the period moved in an atmosphere of decorous calm, which reflected itself in their placid, rotund faces, and permitted the wearing of the enormous, speed-impeping crinolines. The lady depicted on Miss George's canvas of the twentieth century, serious and thoughtful; her environment, some of black and grey instead of the magnificent, iridescent tints of the eighteenth century. Nevertheless, Miss George has achieved a triumph in her management of the vivid greens of the dress and her handling of the work. Mr. R. Gemmell-Hutchinson's *Sleep, Bar, Sleep*, a picture of Dutch peasant life, recalls the feeling of Israel's. A strong though rather summary transcript of a sun-swept landscape, *On Sand-dune*, by Mr. William B. L. Ranken; an atmospheric and silver-toned rendering of a group of girls, *By the Sea*, evidently having just emerged from the water, is by Mr. E. Matthew Hale; while Mr. Glyn W. Philpot is represented by a single example, *Kid Hips*, a powerful and noble dramatic conception.

IF portraits were not altogether eliminated from the *Exhibition of Pictures and Drawings by the Modern Society of Portrait Painters*, held at the Fine Art Society, 148, New Bond Street, they were, at least so far as numbers are concerned, in an insignificant minority. The Society, in fact, was in a holiday mood, and gave vent to their exuberance by expressing themselves on canvas and paper with an absence of restraint that was delightful. Many of the exhibitors of the Royal Society of Old Masters were here to be seen again, Mr. Louis Ginnett, with a nude study inspired by the same motif as the other but realized with more force and greater conviction, and Mr. Glyn W. Philpot with three Spanish subject pictures, vigorous, and trenchant in colour, and a fine, coolly-toned and polished *Portrait*. Mr. E. C. B. Gaird merged in the same way *Kid Hips* much better with his *Kid*.



CORONATION MEDAL (OBVERSE)

BY FRANK BOUTCHER

appreciation that it seems a pity she should vulgarise the quality of her work by striving to make it anecdotal. Her best things here were decidedly those which had no such extraneous element.

INTENTION is the bane of art. It has wrecked the career of many a young artist who has directed his talent by his ambition and intellectual aspirations instead of giving loose rein to its emotional utterance. One wonders if something of this kind did not happen in the case of the late Frederick Shields, A.R.W.S.

Frederick Shields, the memorial exhibition of whose works was held at the Alpine Club Gallery (Mill Street, Conduit Street). He had genius—a thin golden vein of it permeates some of his work, but is absent from the rest. Was this vein exhausted, or did the artist cease to work it, in his efforts to reach depths of spiritual expression which he lacked the power to attain? No man ever sought to put his art to a higher purpose than did this self-taught artist, who, after long years of life-and-death struggle with grinding poverty, at last emerged from the abyss and was able to devote his all heart and soul to work for the glory of God. He achieved this in the loftiest form of emotional expression, that of religious allegory, and his imagination was hardly strong enough to bear him to such an altitude. Beautiful things he produced; the allegorical pictures and cartoons shown in the exhibition—for the most part designs for, or variants of, his work in the Chapel of the Ascension, and in that of the Duke of Westminster at

de Vaugirard, Paris; and though Mr. G. W. Lambert's *H.H. The Maharaja Gaekwar of Baroda* was dignified, one preferred the more free and spontaneous expression of *Pan is Dead*. Mr. John da Costa's *Girl with a Rose*, if suggestive and full of delightful colour, might yet have been carried farther.

In the adjoining gallery Miss Maud Earl was represented by a series of pictures entitled *The Power of the Deaf*. This lady paints so well and realizes the traits of character nature with such intimate

**Pictures and Drawings by the Modern Society of Portrait Painters**  
**Dog Pictures by Miss Maud Earl**

Eaton—were all marked by dignity, by correct design and profoundly devotional feeling; but they left one cold. It was in his less ambitious efforts that he most truly displayed his genius; his illustrations, for instance, made for the *Pilgrim's Progress* and *The Song of Songs* in London. There is scarcely anything finer of its kind in black and white art than the drawing of the penitential cart being emptied of its ghastly freight into the charnel-pit below. It is Rembrandtesque in its power of light and shade, and Titanic in its realization of the haunting horror of the scene. This, then, is the design, is only a few inches square, is Shields's greatest conception, and when read of his other work is forgotten.

MR. F. BOUCHER'S new gold and silver medals, issued by Messrs. Spink and Sons, Ltd., 17 and 18, Broad Street, are very good. A medal of this size and ton may be conceived in two different ways: either the artist concentrates his whole strength on the beauty of his design, avoiding imitative literature, so that his work becomes more of a symbol than a record; or he may take the opposite course, which is what Mr. Boucher has done—and, though still mindful of beauty, subordinate it to the reproduction of details of feature and costume which will make the work valuable as a historical document. The portraits of the King and Queen, which occupy the face of the medal are admirable and dignified likenesses; the reverse is filled with an allegorical design showing the King and Queen enthroned and crowned. The medals, which are struck in various sizes, the largest being four inches in diameter, form a most artistic and appropriate memento of the Coronation.

THE private collections of Their Majesties the King and Queen must form a miniature Tate gallery of modern art, so extensive has been their ostentatious patronage of living British painters. One of the most recent additions to Her Majesty's collection is a clever *Portrait of Miss Evelyn Gayer*, by Shirley Fox. The painting is the work of Mr. Shirley Fox, and in its brushmanship, its strong chiaroscuro, its sedate though strong colour, shows the qualities which make this artist's work interesting to those who have no personal knowledge of the sitters.

TO Mr. Sydney March has been entrusted the execution of the colossal bronze statue of Lord Kitchener, which it is proposed to erect on the Maidan, Calcutta, the cost being defrayed by public subscription. The statue, which will be 14 feet high on a 12-foot stone pedestal, will be cast by Messrs. Elkington, of London and Birmingham.

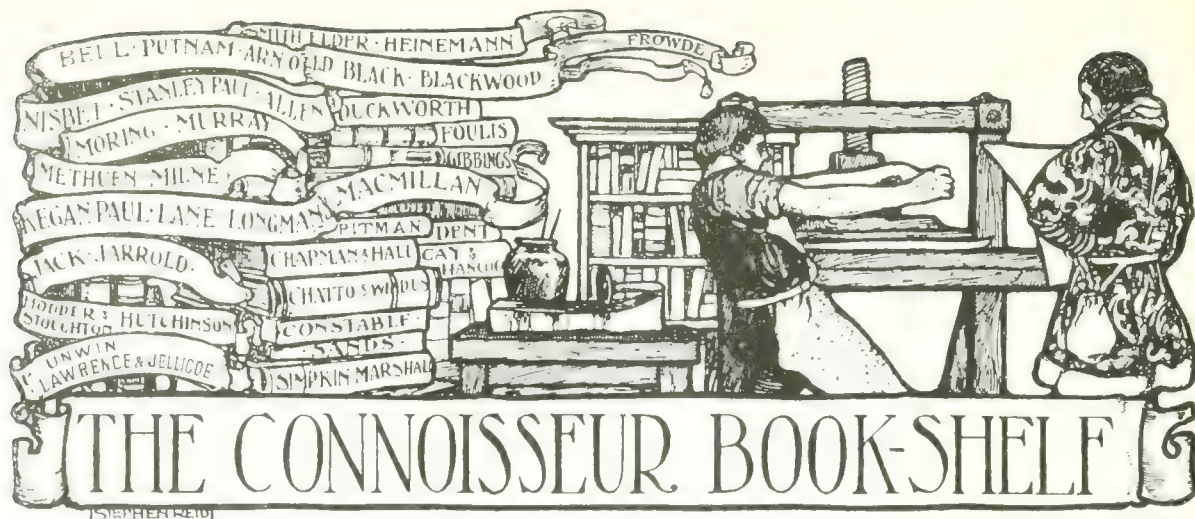
THE artist Mr. Lawrence Walker has been commissioned to illustrate the new edition of the *Oyster Boats* by Lawrence Walker. The book, which was written by John F. E. Grundy, is published by Messrs. E. F. Grundy, 4 and 5, Adam Street, Adelphi.

MR. F. E. GRUNDY'S new book, *The Oyster Boats*, is a most interesting and valuable work. It is a collection of oyster boats, and is a most interesting and valuable work. It is a collection of oyster boats, and is a most interesting and valuable work. It is a collection of oyster boats, and is a most interesting and valuable work.

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It is rare in these days, when nearly every theme that is of interest to the collector has been explored from end to end, to find an entirely fresh subject on which to write. Mr. Arthur Hayden, in his work on *Royal Copenhagen Porcelain*, has succeeded in doing this, and, moreover, has discovered one which is likely to arouse more and more attention as time goes on. How such an interesting subject has escaped the attention of previous writers it is difficult to say, but not even in Danish does there exist a book on that beautiful ware. Mr. Hayden must be congratulated, not only on entering a new field of research, but in producing a work which gives a full and authoritative account of the subject, and will be invaluable as a guide to all future explorers.

The earliest production of Danish porcelain is practically contemporary with that of Sèvres, which commenced in 1759. As early as 1749, King Frederik V. of Denmark brought foreign potters to Denmark and built a factory near the Blue Tower at Christianshavn, and endeavoured to have porcelain made. His efforts were unattended with success until Louis Fournier, a Frenchman, joined him in 1760. Under the latter's guidance, which lasted until 1766, some beautiful specimens were produced; not of the true, hard porcelain like that of Meissen, but of soft paste similar to Sèvres. Only about twenty pieces of the first period are known. Mr. Hayden states that "as first attempts they are of surprising beauty, and the few specimens remaining arouse curiosity as to what masterpieces of this short period might be expected."

The death of Frederik caused the factory to be abandoned. Fournier returned to France, and it was a great misfortune that Franz Heinrich Mahler, a Dane, who had built kilns and experimented at his own expense, never produced some new specimens of porcelain. Times were troublous; Denmark had just passed through the throes of a Court revolution which nearly brought about a change of dynasty, there was little money, and the factory was not able to continue its work.

royal silk works had had to be closed. Muller for some time in vain endeavoured to float a company to start a new factory. But his perseverance finally overcame all difficulties; he interested Privy Chancellor Holm, the private secretary to the Dowager-Queen Juliane, in the project, and the latter, seeing the lustre a successful issue of the venture would be likely to throw on the new régime, persuaded his mistress to lend her aid. A company was started, in which nearly all the shares were held by the Royal Family, and on March 13th, 1775, it obtained the monopoly of the manufacture of porcelain throughout Denmark. The ware Muller produced was the hard porcelain. During the early years of its career the factory suffered from financial stress, and in 1790 was taken over by the Crown, and became the *Royal Porcelain Factory*, the name it bears to this day. Muller was a genius of the first order, and as he gradually trained his workmen and made fresh discoveries, he evolved wares that challenged comparison with those of the other great European factories. In the course of his career he had many capable assistants, both modellers and painters, a list of whom, with particulars of their special vocations, and the dates at which they worked, is not the least valuable portion of Mr. Hayden's work. Among them was Anton Carl Luplau, who, after being at the Furstenberg factory for eighteen years, joined that of Copenhagen in 1776. He acted as modelling master, and it was largely owing to his thorough knowledge of the work "that the early stages of Copenhagen modelling show a completer mastery of the technique than is usually exhibited in so young a factory." Muller himself seems to have been personally responsible for everything but the actual designing and modelling; the body, glaze and colour of the ware were his special province, and his was the guiding hand which directed the destinies of the factory.

The greatest work he produced was the "Flora Danica" service, which was ordered by the Crown Prince Frederik (afterwards Frederik VI.) with the original idea of presenting it to the Empress Catherine of Russia, but which was not completed until after his death. Its decorations, all of a botanical character, were designed





COPENHAGEN PORCELAIN VASE AND COVER

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was a most prolific artist, and his subjects present extraordinary variety. The beautiful reproductions of his works in the three fascicules issued (Messrs. Van Oest) give an excellent idea of his range of thought and expression. He had a vivid imagination tending to caricature and the grotesque. Crowded scenes alive with vigorous movement, like *L'Entrée de l'âne* (M. 153), are numerous and in the main exhilarating. But he is most successful in the set of plates representing single figures, as in the *Capricci di Varie figure* and *Italian Vagabonds*. Callot was among the first to practise repeated biting in line and line, and in emphasising the etched line with the graver. Callot had many imitators, but none excelled the master in surety of touch, fineness and characterisation.

Martin Schongauer—one of the least known of the Rhenish artists—that is, few authentic works by him have been identified. Waagen, writing about sixty years ago, said the only accepted pictures by Schongauer were the *Portrait of the Rector* (now in St. Martin's Church, Colmar (an old copy of it was in the collection of Mrs. Gardner, of Boston), and the two wings of altar-piece in the Colmar Museum or Library. Waagen, in speaking of the collection then at Kensington Palace, referred to *Colmar's Colmar's Colmar's* as so similar in style and expression to the Colmar picture that it might be unquestionably considered as the work of Schongauer, and that, with the exception of the Colmar paintings, it was the only known work by the master in Europe. Since then, however, examples have been ascribed to the artist in the galleries of Munich, Vienna, Berlin, and Ulm Münster. In our National Gallery are two works that might bear his name: *The Descent into Limbo*, now given to the Flemish School, and *The Descent into Limbo*, painted on the line of a composition by Schongauer, but the landscape is Flemish in character; while a third painting, *The Descent into Limbo*, bears his name on the frame.

At Christie's, in March, 1911, was sold for 1,600 gns. a beautiful panel of *The Descent into Limbo*, which was attributed to him; but the type of faces made one of the experts refuse to class the picture in the Flemish School. This scarcity and doubt makes the more welcome the monograph in the "Maitres de l'Art" series by André Girodié, which deals with the work of the Colmar artist. In this excellent volume are considered the predecessors of Schongauer, whose own work is admirably characterised, and its influence on the art of the Upper Rhine is traced with great illumination.

M. Georges Eckhoud is to be congratulated on the happy idea that has resulted in his most interesting volume, *Les Peintres Animaliers Belge*. Holland and Flanders are, with the most successful and consequently, admirably adapted to the service of animal painters, and the world knows the splendid advantage the Flemish and Dutch artists have taken of their opportunities. The book contains numerous pictures, all finely printed in monochrome. A very illuminating study of the art of the animal painter in the North of the Alps during the Renaissance is given by M. Jacques Mesnil in the work published by Messrs. Van Oest. The centres of artistic creation of the sixteenth century period were Flanders,

France, and Italy. In the fifteenth century the power of the former spread to all the countries of the North, and even crossed the Alps to Italy, whereas the art of Tuscany was almost unknown on this side of the Alps. In the last years of the fifteenth and the beginning of the sixteenth century, however, a complete change came over the development of art in both latitudes. Italian art conquered Europe, the artists of the North renounced their traditions and native qualities, and sought inspiration in the *terre classique des arts*. What were the causes that brought about this radical change between the art of the South and that of the North? These M. Mesnil, with great clearness and profit, attempts to elucidate. The accompanying illustrations help us to follow him in his consideration of the various movements that led to the reversal of artistic predominance.

In the *Beccafichi de Jean Sans Peur* are presented with remarkable fidelity and grimness the misfortunes that befel the noble men and women of mediæval times. The horrible punishment that suited the crimes of those days are illustrated with rare, if crude, power in the 150 plates which are reproduced from the miniatures of manuscript 5193 in the Bibliothèque de l'Arsenal, Paris, which M. Henry Martin, the administrator of the library, traces to the library of Jean Sans Peur, Duke of Burgundy, also giving graphic descriptions of the illustrations.

There is no textile fabrics more beautiful in design and exquisite in execution than old Flemish lace. This statement is borne out by the pieces so finely reproduced in the *Maitres de l'Art de l'Industrie de la Dentelle en Belgique*. The examples given belong to Musées Royal des Arts Decoratifs et Industriels, Brussels, and the director, M. E. Van Overloop, supplies descriptive notes.

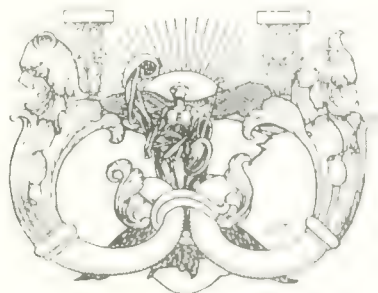
From the architectural point of view, modern Glasgow is not inspiring. The main streets are long and spacious,

**"Glasgow: Fifty Etchings by Muirhead Bone, with Notes on Glasgow by A. H. Charteris" (Glasgow: James Maclehose & Sons)**

but the buildings that hedge them are conglomerate and heavy in design. But to an artist like Mr. Muirhead Bone elegance of grace of his subject matters little. He could respond to the minuet of Old Crome and dignify a page of The more common or mean the building or street that appeals to Mr. Bone, the finer will be his drawing. He has the seer's vision, the magician's hand. He clothes the "Cinderella of the Arts" in an atmosphere of romance. His fifty drawings of Glasgow are like as many little, some large, the best scene and haunting. Sometimes he finds it difficult to free himself from the bare interest of topography, but even in his most prosaic mood he impresses the poetry of his contemporaries. He received the "clear call" that also came to Piranesi and to Sir George Reid. No one has excelled this triad in making masses of stones and line speak as if they were living, palpitating things. Look at this Glasgow book. The wall in Plate 10 could not be mistaken for that of a palace. *The Corner of Port Dundree* is big with

imagination and emotion; we feel that the *House at Port Dundas*, and the *Old Shipyard in the Clyde*, are good things; and we are grateful to the painter who has done *An Old Looking up the Clyde*, which is a drawing of great beauty. The *Old Shipyard in the Clyde*, *The Shipyard of the Clyde*, *The Smith's Yard, Building the Ship*, *The Old Shipyard in the Clyde*, and *The Old Shipyard in the Clyde* are among the most appealing of a remarkable series of drawings. Mr. Bone was in Italy for about a year, and his admirers will be anxious to see how Rome, Florence, Perugia, and the Adriatic towns have appeared. The artist has been to know that Mr. Bone is not the only talented member of his family. An elder brother recently published a volume of sea-stories which had a great success, and his younger brother James has written a description of Edinburgh to accompany a set of drawings by Mr. Hindslip Fletcher.

THE symbolism of religious art is a closed book to the ordinary man, who has been too apt to regard it as a mere collection of the quaint and odd, or as a relic of the Old Master's time, and to look down at it as a careless anachronism the more that the age of the Renaissance has passed away. It is a collection of symbols with a definite significance. Miss Elizabeth F. Benson's handbook on *Sacred Symbols in Art* will provide such a one with a reliable guide on the subject. It contains within a small compass the information necessary to identify the subject of almost any religious picture; this is clearly and concisely put, and so arranged as to be easily and speedily referred to. Perhaps the most valuable portions of the book are the two complementary lists, one of the Saints—nearly two hundred and fifty in number, with a brief notice of their careers, and a description of their distinctive emblems; and the other of the Emblems and the Saints to whom they belong. Special chapters are devoted to "Colours as Emblems"; the Symbols of the Divinity; of the Archangels; three chapters on the symbols of the Virgin Mary.

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# HISTORICAL HOUSES

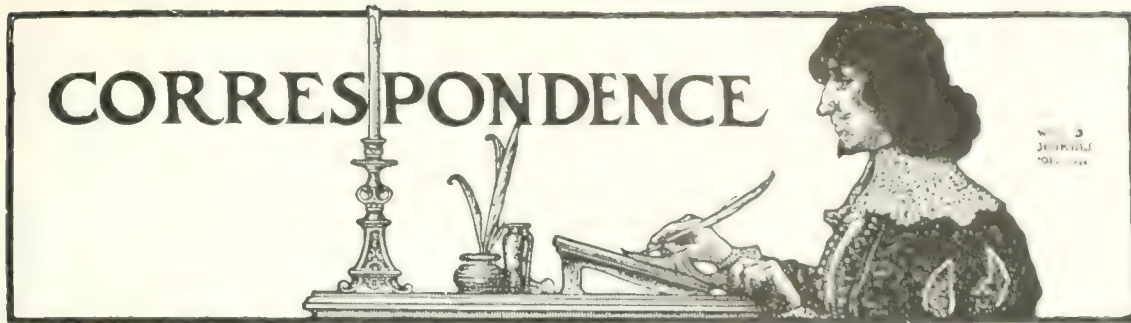
THE fascination of the old—old china, silver and furniture, and more especially old houses—is growing stronger and stronger with the present generation. The reposeful calm which seems to rest on the beautiful architectural monuments of bygone ages—woods, oldland, and to the strain and hurry of modern life, and so it is that there is an ever-increasing demand for the old-world Tudor and Jacobean mansions which dot—though very sparsely—the length and breadth of our land. One of the most beautiful of these old mansions is Pitwell Manor, lying midway between Banbury and Bicester, a neighbourhood rich in historical associations, not a few of which centre in the manor itself. Two hiding places, round which many of the legends cluster, are still to be found in it to-day. What, how yet, will appeal more especially to the connoisseur is the beauty of the house itself. It is a magnificent specimen of Elizabethan architecture, with finely panelled rooms, and has had the advantage of being restored in exquisite taste by the late Mr. Thomas Garner, the famous architect, who for many years made it his home. This beautiful residence is being held for disposal by Messrs. Nicholas, of 45, Pall Mall. Another house in the hands of this firm is Westwood Manor, Bradford-on-Avon, one of the most interesting specimens of smaller Tudor houses extant. The greater portion of it belongs to the fifteenth century, though there were extensive alterations made in the reign of Queen Elizabeth. A third house for which the same firm are agents is one to the north-east of Bristol, in which Henry VII., Henry VIII., and Queen Elizabeth have been entertained, and—most interesting fact of all—where it is said that Sir Walter Raleigh first introduced tobacco into this country, and, when his servant, thinking he was on fire, deluged him with water. Ludstone Hall, near Bridgnorth, a moated Jacobean house, which stood until 1900, and the Civil War, is also in the hands of Messrs. Nicholas, who, moreover, have at their disposal furniture, armour, tapestry, and eighteenth-century *objets d'art*, suitable for the adornment of such mansions, in Mr. Garlie's valuable collection, which is open to the public on Tuesday afternoon.

The well-known Wiltshire home of the late Pitt Rivers, Water Eaton, a good old country mansion. It is built in the Domestic Gothic style, with fine mullion windows and battlemented roofs, and is picturesquely covered with creepers. The reception rooms are numerous and finely proportioned, while the

bedrooms number over forty. Standing, as it does, in a magnificent position in a beautiful park of seven hundred acres, and possessing some of the best shooting in the country, it forms one of the most attractive residences in the market. Messrs. Harrods Ltd., Brompton Road, can supply full details concerning it. Another desirable mansion which is in the hands of this firm is an Elizabethan residence in Hertfordshire, surrounded by a beautiful park. Traces of the work of many generations of architecture can be detected within and without its old walls. That the brothers Adam were at one time given a free hand in its adornment seems highly probable, if not actually proven, by the ceiling in the dining-room and the domed roof of the library, which show unmistakable signs of their workmanship. The grand dining-room, a magnificent apartment, 35 feet long and 25 feet high, is decorated in a somewhat earlier manner with lavishly embossed plaster work, carved doors and window casements, the walls having fixed panels of the kings and queens of England where they are not covered by hangings of a very floral nature. Another house which is on Messrs. Harrods' list is situated in the charming district of Godstone, Surrey; a quaint, rambling old structure in a delightful situation, it is overgrown without with gorgeous wisteria and great bunches of hanging roses, while within, in its panelled walls and stone Tudor mantelpieces, it possesses attractions which should appeal particularly to the connoisseur. The land on which the house stands has a title dating back to the days of King John, while the spring from which the Medway rises is said to flow from its ground.

Though there are many attractive residences on the banks of the Thames, the greater bulk of them are modern, and do not possess that peculiar beauty of appropriateness which characterises a house dating back for so many generations that it has become an integral portion of the landscape. Of this last-named character is the old Mill House on the Thames, near Pangbourne, where the Chiltern Hills sweep down to the water's edge, which, like the preceding properties, is in Messrs. Harrods' hands for disposal. It is one of the most picturesque features of what is perhaps the most beautiful reach of the river, its massive walls, ancient timbers, and red roof making it a most attractive subject for an artist. A large, rambling old place, it contains a great deal of accommodation, and has been much beautified by the present owner.





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement page. With owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C. 4."

## ANSWERS TO CORRESPONDENTS

**"Art Journal."**—A4,548 (Patey).—The only article of value, though of interest, is of very little value to a book collector, and the most you could hope to obtain would be £10 to £15, at a time.

**Prints by Ward, after Wheatley.**—A4,553 (Norwood).—The two prints mentioned are very scarce, especially in books, and fine impressions are worth £20 each. They have, however, been reproduced, and we should not care to give a definite valuation without seeing them.

**Lodge's "Portraits."**—A4,554 (Hove).—You are entitled to a reprint, and, though nicely bound, would not realise more than about 15s. in the sale-room.

**Ackermann's "Repository of Arts," 1816.**—A4,560 (Streatham).—If your copy of this work were perfect, it should be worth from £8 to £12. In such poor condition, however, it would not fetch more than £1.

**Bible, 1817.**—A4,562 (Ealing).—The Bible dated 1817 is practically valueless.

**Sporting Print by Herring.**—A4,569 (Woodford).—The print of the *Dove* in *Nature*, 1830, is worth from £4 to £5.

**Willow-Pattern Dish.**—A4,572 (Hemel Hempstead).—Your dish was probably made in the first quarter of the last century. It is not peculiar to any one factory, quite a number of factories having made dishes of this pattern. Assuming it to be perfect it should be worth about 15s.

**Shakespeare's Works.**—A4,585 (Belfast).—Your book of Shakespeare's has no commercial value at all. The standard volume, out of three, and complete. The set of three volumes in good condition would fetch 10s. to 15s. under ordinary circumstances.

**Thomason's "Medallic Illustrations."**—A4,590 (City).—There is very limited demand at present for Thomason's *Illustrations of the History of the British Empire*. You would probably be able to obtain more than 10s. for the whole set in its ordinary way.

**Address of Artist.**—A4,597 (Westgate-on-Sea).—The several artists of the name mentioned would have you to do. We have seen several to trace the picture of the woman as a painter of birds.

**Pewter Tankard.**—A4,599 (Oxford).—The tankard mentioned in the advertisement is worth about 10s.

should advise you to sell it at once, as it is worth about 10s. etc.

**Zaandam Clock.**—A4,600 (London).—The clock mentioned is of the first half of the century. Though not a very saleable clock, it should fetch £10 to £15 in a lot.

**"Cries of London," after Wheatley.**—A4,601 (London).—The book mentioned is a very scarce one, and those parts in the first volume, which are the most valuable, are in the best condition. It would fetch about £10 to £15 in a lot.

**Autographs.**—A4,615 (Weymouth).—The autographs mentioned are of the first half of the century, and are in the best condition. They would fetch about £10 to £15 in a lot.

**Sofa.**—A4,616 (London).—The sofa mentioned is of the first half of the century, and is in the best condition. It would fetch about £10 to £15 in a lot.

**Dish with Episcopal Crest.**—A4,620 (Karachi).—The dish mentioned is of the first half of the century, and is in the best condition. It would fetch about £10 to £15 in a lot.

**Durer Woodcuts.**—A4,625 (Weymouth).—The woodcuts mentioned are of the first half of the century, and are in the best condition. They would fetch about £10 to £15 in a lot.

**Engraving after Thos. Hudson.**—A4,626 (London).—The engraving mentioned is of the first half of the century, and is in the best condition. It would fetch about £10 to £15 in a lot.

**"Robinson Crusoe."**—A4,627 (London).—The book mentioned is of the first half of the century, and is in the best condition. It would fetch about £10 to £15 in a lot.

**Engraving after Mulready.**—A4,628 (London).—The engraving mentioned is of the first half of the century, and is in the best condition. It would fetch about £10 to £15 in a lot.











## Barn Elms, the Kit-cat Club and Ranelagh of To-day By Mrs. Willoughby Hodgson

BETWEEN the years 925 and 940 the Saxon King Athelstane in his party set himself the task of providing for the maintenance of the Cathedral Church of St. Paul. Thus we are told, "Then said King Athelstane very ample endow it with divers fair lord-ships." These "lord-ships" at first numbered fourteen, and they included that of Berne in Surrey. The Saxon word *berne* signified a barn, and it is quite possible that the manor, which in later times became known as Barn Elms, derived its name from a great tithe-barn.

In the *Dooms-day Book of St. Paul's* we find many interesting allusions to this lordship or manor. We are told "the Canons of St. Paul's held Berne"; that in the days of Edward the Confessor it was valued at £6; also that it was "assessed at eight hides,

which were reserved to the Prior and the Abbot of Merton." The property consisted of "ten carucates" of arable land. Two carucates are in demesne, and there are nine villen-

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OLD PAINTING OF THE EARL OF MONTAGUE (18th Century)



## *The Connoisseur*

Robert de Barton, who was Precentor at St. Paul's, the lease being granted for life subject to the annual payment of "three rents in bread and beer," dues to the bakehouse and beerhouse, and forty shillings yearly to the Chapter of St. Paul's.

Amongst the records in the Tower are some documents relating to Barnes. One of these is a mandate of Edward II., forbidding the manor of Berne, which had been given by his ancestors for the support of the Canons of St. Paul's, to be converted to any other use. There are deeds also relating to certain privileges granted by Edward II. and Henry IV. to the holders of the manor.

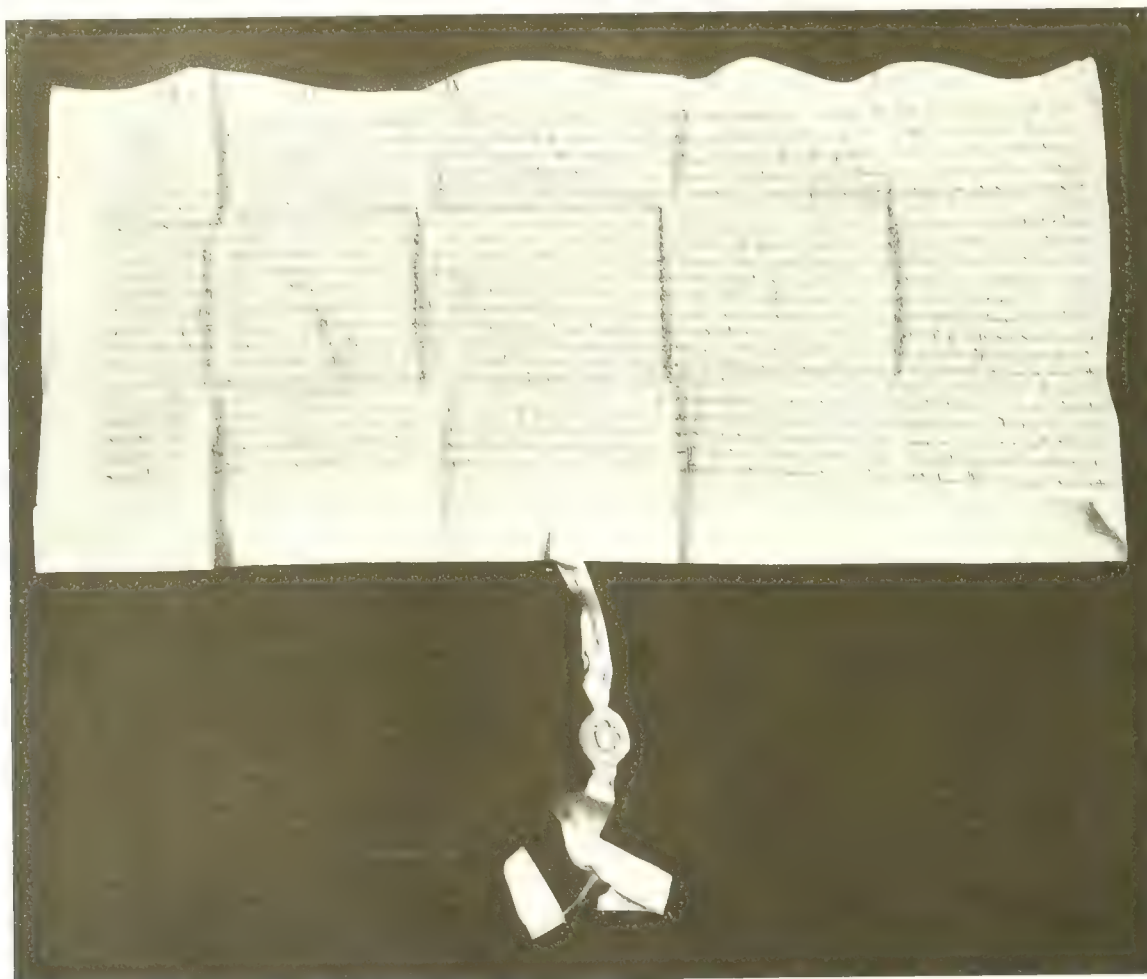
In the archives of St. Paul's Cathedral a very interesting document, with heraldic seal attached (which, through the kind offices of the Librarian, we are able to illustrate, has been brought to light. This is an Agreement between the Chapter of St. Paul's and Bernard de Cistre, Canon of St. Hilary's at Poitou, Proctor of Vitalis, Cardinal of St. Martin in Montibus, concerning the manors of Berne and Wickham granted to the said Cardinal by the Pope. By the intervention of Ganselim, Cardinal of St. Marcellinus and St. Peter, and Luke,

Cardinal of St. Mary in Via Lata, the said Proctor undertakes that the said Cardinal shall not molest the Chapter with regard to the said manors which they claim as of lay fee, and the Chapter undertakes to pay five hundred florins of Florence, "not for the said manors nor on account of them, but for their reverence towards the Holy See and in order to secure the goodwill of the said Cardinal," and to reimburse him for his expense in the matter. "Dated at London at the Inn of the said Cardinal Luke, Sept. 10, 1318."

When Richard de Gravesend was Bishop of London, Berne was one of the manors which enjoyed "immunitie" from the King's purveyors, who were instructed to take "no corn within the precincts of them."

According to the Patent Rolls of 1409, the Archbishop of Canterbury, as lord of the manor of Wimbleton, was entitled to receive from the Dean and Chapter of St. Paul's, lords of the manor of Berne, £2 every twentieth year for ever, and a sparrow-hawk yearly, or, in lieu thereof, two shillings, to be exempt from serving the office of reeve or provost within his manor.

In the fifteenth century it would seem that Barnes



AGREEMENT BETWEEN THE CHAPTER OF ST. PAUL'S AND BERNARD DE CISTRE CONCERNING THE MANORS OF BERNE AND WICKHAM, WITH HERALDIC SEAL ATTACHED, DATED SEPTEMBER 10TH 1318. FROM THE ARCHIVES OF ST. PAUL'S





CARVED MARBLE MANTELPIECE IN THE HOUSE OF LORDS, LONDON.  
—THE CARVED MARBLE MANTELPIECE—

was several times leased to laymen—in 1467 to Sir John Saye and others, and in 1489 to Thomas Thwayte, Chancellor of the Exchequer, and also of the Duchy of Lancaster. After this, from 1504 it was held for half a century by Sir Henry Wyat (or Wiatt), who sublet the manor successively to Sir Andrew Judd, James Althain, Richard Mutter, an alderman of the City of London, and Thomas St. John, who was living there in 1567. Shortly after this Sir Francis Walsingham became tenant, and occupied Barnellms, as it was now called, as a country

This visit of Queen Elizabeth is one which I do not find chronicled elsewhere, and may have been of a private character. Of other visits paid in 1585, 1588, and 1589 we find accounts, and, referring to the last of them, Lysons says: "In 1589 Sir F. Walsingham entertained Queen Elizabeth, and, as usual in Her Majesty's visits, her whole court."

Writing to his father, the Earl of Shrewsbury, on May 20th, 1589, Lord Talbot says:

"This daye Her Ma<sup>tie</sup> goethe to Barn Ellmes, where



THE GREY DRAWING-ROOM

residence, having no doubt chosen it as a retreat from the fatigues and cares of State. In 1579 Queen Elizabeth purchased from Sir Henry Wiatt the remainder of his lease, and bestowed it upon Sir Francis "and his heirs for ever" as a reward for his services to the Crown.

Walsingham makes frequent references to this place as his *chambre*, from which it appears that his visits to his country home were frequently of a fleeting character.

On June 17th, 1580, he writes: "I went to Starre Chamber and returned to Barnellms to bed."

"Tewsdæie, Aug. 16, 1580. Her Majestie went to Barnellms. I went to Barnellms."

"Dec. 1582. Mondaie 17. I went to Barnellms, and from thence to Greenwich with my Lord of Leycester and Mr. Vicechamberlain, to conferre with the Ambassadors of France."

"Feb. 1582. Mondaie. The Queen came to Barnellms."

she is purposed to tary all day tomorrow, being Tewsdæie, and on Wednesdaie to return to Whytehall agayne. I am appoynted among the rest to attende Her Ma<sup>tie</sup> to Barn Ellmes. I pray God my diligent attendance here may procure me a gracious answer to my suite at her return, for whilst she is ther nothinge may be moved but matter of delyghte and to content her, which is the only cause of her going thither."

Recently, when building operations were commenced at Barn Elms at the north wing, in which is situated the present large dining-room, a quantity of ancient brickwork was brought to light, which proved to be a landing-place from the small canal which passes through the golf ground, where the depression may still be seen, though it has been bricked over and converted into an underground culvert.

Prithee, gentle reader, think not that I would at this

Portrait of a young man in a wig and coat, 17th century.



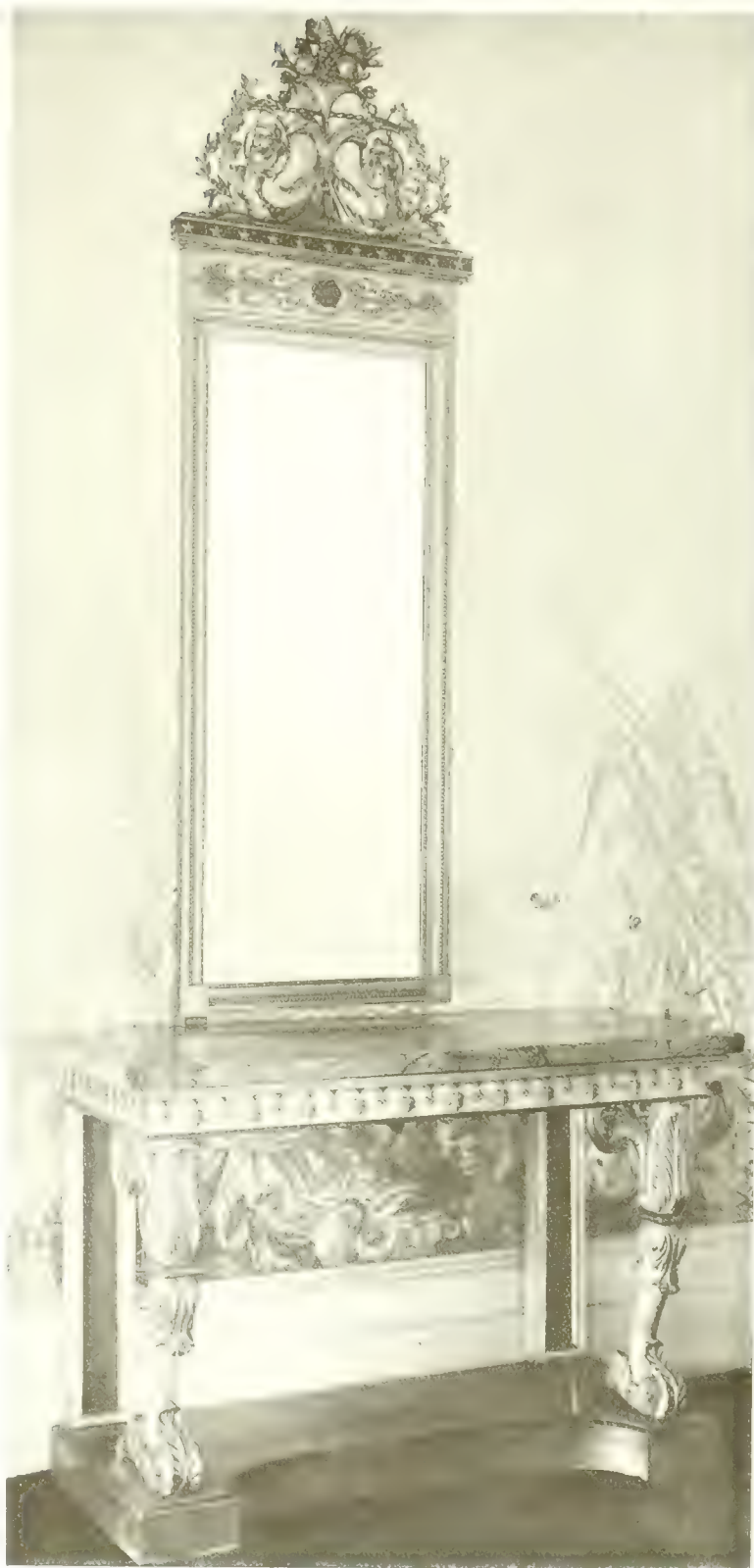
Portrait of a young woman in a dress and headscarf, 17th century.





time of day write scandal of Eng-land's Maiden Queen, but it is I gather from the diary of Sir Francis Walsingham, she did honour "Barnellms" with a letter, and a secret landing- place might have had its uses.

The brilliant Sir Francis Walsingham died at a house in Seething Lane in such dire poverty that his friends buried him "in a most private manner" at dead of night, in confirmation of which fact no certificate of his burial appears to have been entered at the Herald's Office. Lady Walsingham continued to live at Barn Elms till her death, when she was buried in St. Paul's near her husband, and the estate passed to their daughter. This lady had the unique distinction of being the wife of three accomplished courtiers — namely of Sir Philip Sidney, the Earl of Leicester, and Lord Robert Dudley. She certainly resided



CARVED AND GILT CONSOLE TABLE WITH YELLOW MARBLE TOP—HIPPENDALE MIRROR CARVED WITH SPRAYS OF OAK LEAVES, AND ORNS—EAGLES' HEADS AND FRUIT—IN THE DRAWING-ROOM

Barn Elms, and in the Sidney State papers and other manuscripts of the time constant reference to the place will be found, chiefly written when Essex had fallen from favour. Thus:

"The Earl of Essex receives in his familiar house at Barnellms a rabble of foreign diplomatists and spies."

"Sir Christopher Blount returned from Drayton Bassett to Barnellms, which has passed into the possession of Essex and his wife."

"Essex, knowing that he had sinned against hope, and madened by the cold response from Dublin, began to crowd Barnellms and Essex House with his most desperate followers, who proposed to do without an army what Queen Elizabeth had failed to do with one."

Roland White, writing on June 17th, 1600, to Sir Robert Sydney, says "Some think that the Earl of Essex shall have the liberty of his houses at



London and Barnelme, and that he shall have his friends come to him.

There is in the grounds of Barn Elms a standing memorial to Lord Essex in the shape of a cedar tree, the cedar which he planted, and which lives and flourishes three hundred years after his death.

On March 25th, 1604, Robert Bore, Clerk of the Privy Council, died at Barn Elms. He was a brother of Lady Walsingham, and had the unenviable distinction of being employed by both father and mother, and father, her negotiator with Mary Queen of Scots. He was also present with Lord Buckhurst when the sentence of death was conveyed to this luckless queen. He carried the warrant to Fotheringay, and read it upon the scaffold.

In the Barnes parish register are two interesting entries, the first of which tells that one of the daughters of King James I. stayed at Barn Elms. These are as follows:

"Mr. Egerton, the Lady Marie, 20th, in Chamber, Aug. 10th, 1603.

"The Ladie Marie's chamber, 10th, Sept. 10th, 1603.

About this time Lady Walsingham had been sent to Scotland, to bring some of the King's children to London. It appears to have been the widow of Sir Thomas Walsingham, to whom King James afterwards granted a pension of £400. In those days it was customary for some of the great people about Court to "farm" the education of the children of the King, and the expense of their board and education. Princess Mary died at Lord Knevett's at Stanwell in 1607, the Princess Elizabeth being educated at Lord Harrington's, and the third son, the Duke of York, at Lord Chandos's.

The other room here was occupied by Sir John Kennedy, who had married Elizabeth Bridges, the beautiful and vivacious daughter of Lord Chandos. After



GEORGIAN CORNER CUPBOARD PAINTED TO REPRESENT CHINESE LACQUER IN THE DRAWING ROOM

her marriage this lady had an adventurous career. Being of a wildly extravagant disposition, she ran into debt, and her creditors, finding themselves unable to get satisfaction, attacked her husband. In those "good old days" a debtor's prison was the only alternative for the husband who could not satisfy his wife's creditors, and, with this unenviable prospect in view, Sir John decided to dispute the legality of his marriage. This, owing to a flaw in the contract, he did successfully.

Some years later, the once brilliant woman known as "the light of Sudeley and Hampton Court" came to Sir Arthur Georges in rags, her legs bare, her feet shoeless, a coarse petticoat clinging about her limbs, an old cloak on her beautiful head, begging him to let her come in for Christian charity and for the love he bore his wife.

From 1628 to 1638 Barn Elms was tenanted first by Mr. Edward Ferrers, and afterwards by Mr. Richard Gosson. In 1639 it was leased to John Cartwright, Esq., for twenty-one years, and when soon afterwards all Church property was sold by Parliament, this gentleman purchased the estate, and Richard Shute bought the advowson. After the Restoration, the Dean and Chapter of St. Paul's recovered their rights, and again leased it to Mr. Cartwright, who held it till 1750, when it passed to Sir R. Hoare, at a rental of £60 per annum. It would seem, however, that during his tenancy Sir Richard several times sublet the property.

An advertisement in 1659 enumerates some of the attractions of the place, amongst these: "Orchards, gardens, coach-houses, stables, grazing for two geldings or cows, spring water brought to the house in leaden pipes, and pleasant walks by the Thames."

Abraham Cowley came to reside here in 1664, and Bishop Spratt (*Life of Abraham Cowley*) condemns his choice. He says, "Out of haste to be gone away from



*Barn Elms, the Kit-cat Club and Ranelagh of To-day*

the turmoil and noise of the City, he had not prepared so healthful a situation in the country as he might have done if he had made a more leasurable choice. Of this he soon began to find the inconvenience at Barn Elms, where he was afflicted with a dangerous and lingering fever." He removed to Chelsea, where he died.

During the latter half of the seventeenth century water parties and picnics at Barn Elms were a fashionable form of amusement. Here under the beautiful

[illegible]

THE INNER HALL

elm and plane trees the town-folk made merry, the lord mayor and civic magnates participating in the festivities. A procession of barges thronged the river, and these, when they reached the manor grounds, disembarked their living cargo for dancing, feasting, and music.

Here it was in a close adjoining the house that a duel was fought on January 16th, 1678, between Lord Shrewsbury and the Duke of Buckingham, of which Samuel Pepys gives in his *Diary* the following account: "Jan. 17. Much discourse of the duel yesterday between the Duke of Buckingham, Sir Robert Holmes, and Captain William Jenkins on one side, and my Lord of Shrewsbury, Sir John Talbot, and one Bernard Howard, on the other side, all about my Lady Shrewsbury—her husband challenged the Duke of Buckingham, and they met yesterday in a close at Barn-elmes and there fought. My Lord of Shrewsbury is ran through the body from

"1665. Aug. 5 (Lord's Day). . . .  
dinner, after with my wife and Mercer and . . .  
water all afternoon, up as high as . . .  
pleasure and a fine day, reading over the . . .  
walked at Barne-elme



THE LAKE FROM  
WHICH, WHILE  
BATHING, VIEW  
HANGFLOO  
SHADWELL  
GRAND AND AN  
INUN TION



VIEW OF THE  
LAKE SHOWING  
ON THE RIGHT  
THE DECIDUOUS  
CEDAR PLANTED  
BY THE EARL  
OF ESSEX



DETAIL OF ORIGINALLY  
AT A HUNTER HOUSE



A KOSLEY IN THE  
GARDENS

NORTH-EAST FRONT OF THE RANELAGH  
GOLD HOUSE, BARN ELMS





ENTRANCE TO  
THE KIT-CAT  
ROOM



THE TREE UNDER WHICH THE  
FAMOUS DUEL BETWEEN THE  
DUP OF BUCKINGHAM AND  
LORD SHREWSBURY TOOK PLACE



THE URN OF THE

THE URN OF THE  
FAMOUS DUEL



goes and wife and a very good, and talked and talked, and of an evening by the fire, and the fine evening."

"Mr. 21. (Lord's Day). After breakfast at Westminster, I away to my boat, and rowed it as far as Barne-Elmes. I have read of Mr. Evelyn's late residence at that Solitude, in which I do not find any traces of good matter, though it be pretty for a bye-dwelling. I walked the length of the Elmes, and with great pleasure saw some gallant ladies and people come with their bottles, and baskets, and chairs, to sit up under the trees by the water-side, where they might please."

"Mr. 22. (Lord's Day). Took boat and up all alone, a most excellent evening as high as Barne-Elmes, and there took a turn."

"Mr. 23. (Lord's Day). About seven at night, when finished my letter and weary, I and my wife and Mercer up by water to Barne-Elmes, where we walked by moonlight."

"August 25 (Lord's Day). . . . and so I up to Putney, and there stepped into the church to look at the fine people, whereof there is great store and the young ladies, and so walked to Barne-Elmes. . . . Reading of the *Hydrophobia*, which is of some delight. I was in the church, and so came down to my boat and home. . . ."

"March 23. At noon came Mrs. Pierce, and Mrs. Mercer, the two wives of Mr. Cornish, and Mr.



OLIVER CROMWELL BY SIR PETER LEY, 1641 IN THE GUILD HALL

Pierce's boy and girl. After dinner I had a barge ready at Tower-Warfe to take us in. So we went, all of us, as high as Barne-Elmes; a very fine day and all the way sang. Mrs. Manuell sings very lively and is a highly discreet, sober, and a woman, that both my wife and I are highly taken with her. At Barne-Elmes we walked round, then to the boat again."

"August 3, 1668 (Lord's Day). After dinner I and Tom, my boy, by water up to Putney, and there heard a sermon, and many fine people in the church. Thence walked to Barne-Elmes."

In 1712 Handel was for some months the guest of a Mr. Andrews, both in London and at his country house at Barn Elmes; subsequently the place was occupied by a Swiss Count,

Heydegger by name, who was living there in 1727. This gentleman was the well-known proprietor of the King's Theatre, where in 1720 he first produced Handel's oratorio *Esther*, and later on, in 1733, *Deborah*, and *Orlando*.

Count Heydegger had been appointed Master of the Revels to King George II., and an amusing anecdote is told of a surprise prepared by him for that monarch. Having honoured the Count by signifying his intention to sup with him, the King arrived at Barn Elmes by water from Richmond, and was greatly incensed to find the whole place in darkness, and apparently no preparation made for his reception. Having with difficulty made his way through the avenue to the house, and finding this also in darkness, the King began in no measured tone to voice his complaints. In a moment the whole place was



MISS ALICE AND MASTER LESLIE WARD  
FROM A MINIATURE BY MISS WARD  
DRAWN BY MISS WARD





THE SUMMER  
DINING ROOM



ENTRANCE  
TO THE  
OPEN-AIR  
THEATRE



SOUTHWEST FRONT OF THE PANAMA-PAACIFIC EXHIBITION

flooded with light from innumerable small lamps, which his host had arranged should be lighted simultaneously at a given signal.

An old advertisement gives us some particulars of Burn Elms during the second half of the eighteenth century. It is spoken of as a "manor house pleasantly situated at a small distance from the Thames. Modernised and considerably enlarged by the late Sir Richard Bland, Bart., in the year 1771. The wings were then added. In the dining parlour and drawing room are some good pictures, particularly two large ones by Gaspar Poussin, which are much admired. The pleasure grounds have all the advantages of retirement without being immured within lofty walls. They were laid out with much taste when the house was improved. Adjoining the mansion is a house which belonged to Tonson, the bookseller, at the time that he was Secretary of the Kit-cat Club. Here he built a room for their reception, and here they held their meetings."

#### THE KIT-CAT CLUB.

The celebrated Kit-cat Club was founded about the year 1714, by Jacob Tonson, bookseller, printer and publisher. Its membership comprised some of the most polished men and men of letters of the day. Originally it was a society established to encourage literature, but in truth its aim and object would seem primarily to have been the promotion and encouragement of a party amongst the people to the Protestant success of the House of Hanover. So enthusiastic were its members in this cause, that Horace Walpole says, "The Kit-cat Club, generally mentioned as a Set of Wits, were in reality the patriots that saved Britain." Nor did they neglect the encouragement of wit itself, for it is related by Spence, on no less authority than that of Pope, that "the members having seen a paper in Lord Halifax's handwriting, offering a subscription of four hundred pounds for the best written comedy."

John Churchill, the Great Duke of Marlborough, the Dukes of Somerset, Richmond, Grafton, Devonshire, Manchester, the Earls of Dorset, Halifax, Sunderland, Wharton, and Kingston, Sir Robert Walpole, Vanbrugh, Congreve, Granville, Addison, Garth, Sir Richard Steele, Manwaring, Stepney, and Walsh, were amongst the celebrated men of the day who represented its threefold object—the encouragement of Whig politics, of literature, and of art.

We can readily understand that the inauguration of such a society would be looked upon with extreme disapprobation by the Tories and Jacobites of the day. This, perhaps, accounts for a tinge of venom which makes itself felt in a number of early notices of its going, with little or no concealment.

The name Kit-cat would seem to have been derived from the place where the first meeting took place. This was at an obscure pastry-cook's in Shire Lane, near Temple Bar, the owner being one Christopher Cat, who used to be one of the famous "mutton pie" men who no doubt banquetted his noble and illustrious guests on these mouthsome delicacies. Writers of the day

make frequent reference to these pies. "A Kit-Cat is a supper for a lord" will be found in the prologue to the *Reformed Wife*, whilst Dr. King, in his *Art of Cookery*, says, "Immortal made as Kit-Cat by his pies." In the *Spectator* (No. ix.) Mr. Malone says the name was derived from the pie itself: "The fact is, that on account of its excellent taste it was called a Kit-cat, as we now say a sandwich." An epigram, supposed to have been written by Arbuthnot, suggests another etymology for the name of the club:

"Whence deathless Kit-cat took its name,  
Few entries can provide;  
Some say from Poetry Cook's pie,  
And some from Cat and Fiddle."

"From the fact, 'twould seem, it's more it boasts,  
Of a station near of Greenwich;  
Far from its polluted joint of poets,  
Of old and young and wits."

The insinuation that "ancient dames" were toasted at the Club caused no little comment, and was seriously questioned and indignantly repudiated. Jacob Tonson was a friend of Christopher Cat, who became so prosperous through the patronage of the members of the Club that he was obliged to move to more spacious premises at the Fountain Tavern in the Strand. Here the Kit-cats became his regular guests, and the membership increased from thirty-nine to forty-eight.

Writing in 1745, Ned Ward gives the following amusing, if somewhat acrimonious, account of the Kit-cat Club: "This ingenious Society of Apollo's sons, who for many years have been the grand monopolisers of those scandalous commodities in this fighting age, viz., *Wit and Poetry*, had first the honour to be founded by an amphibious mortal, Chief Merchant to the Muses; and in these times of Piracy both Bookseller and Printer, who, having many years since conceived a wonderful kindness for one of the Greasie Fraternity, then living at the end of Bell Court in Grey's Inn Lane, where finding out the knack of humouring his neighbour *Bocai's* (Jacob Tonson) palate had, by his culinary qualifications, so highly advanced himself in the favour of his good friend that through his advice and assistance he removed out of *Gray's Inn Lane* to keep a pudding shop near the Fountain Tavern in the Strand, encouraged by the Assurance that *Bocai* and his friends would come every week to storm the crusty walls of his Mutton-Pies and make a consumption of his custards." Ward goes on to say that perfidious *Bocai* had a sharp eye to business, and, "having wriggled himself into the company of a parcel of poetical young sprigs, just weaned from their Mother's milk, he began to say, 'in my long Letter to them I have laid out'—to him all their "maiden performances" upon which they placed a slender value. To retaliate him out with these new authors, he invited them to a weekly "collation of Oven-Trumpery" at the house of his baker friend. The name of the room, said it was not that it would be a "collation to the Muses, that so Heavenly a banquet should go untinged with poetry, where the ornamental





were all exhibited at the Art Treasures Exhibition at Manchester, and several were also shown at the Great Exhibition at the Crystal Palace in 1862.

These pictures were engraved in mezzotint by John Faber, of the Golden Head, in Bloomsbury Square. They were cut in 1700 or 1735, and were dedicated "to the most noble Prince, Charles Seymour, Duke of Somerset." In the address to the Duke, Faber says, "The collection of Prints owes its very Being to your Grace's Liberality in setting the example to the other Members of the *Académie* of honouring Mr. Tonson with their pictures."

In our illustrations will be seen four of these mezzotints, and a frontispiece of the folio. These and twenty others were found at Barn Elms when the Ranelagh Club took possession, and may now be seen in the hall, upon the staircase, and in the gallery above.

In 1700 Elkanah Settle addressed a poem "To the Most renowned President of the Most Noble Order of the Forest," and it is supposed that the Order of the Forest and the Kit-cat Club were one and the same.

The famous toasting glasses were inscribed with verse to reigning beauties of the day, amongst whom were the four daughters of the Duke of Marlborough—Lady Godolphin, Lady Sunderland, Lady Bridgewater, and Lady Mortimer; Swift's friends, Mrs. Long and Mrs. Barton (the latter the lovely and witty niece of Sir Isaac Newton), and others. Lord Halifax wrote the following verses for these glasses in 1703: "The Duchesses of St. Albans":—

"The Duke of Verulam, so long renowned at Amstel,  
Goes down with Justice to St. Albans' Fountains;  
His temper ever true to nature than to compliment;  
Thy virtue in veranda and verity set."

Pope said of Jacob Tonson, that "he had the good and the forms of society much at heart," and remarked to Swift that "the day Lord Mohun and the Earl of Berkeley were entered of it (the Kit-cat Club), Jacob said he saw they were just going to be ruined. When Lord Mohun broke down the gilded emblem on the top of his chair, Jacob complained to his friends, and said a man who would do that would cut a man's throat."

It is interesting to learn that the friendship of Pope for Tonson began by an offer from the latter to print a pastoral of Pope's which he had seen in the hands of Walsh and Congreve, and which he considered "extremely fine." Wycherley says, "The offer of 'left-legged Jacob' could not be resisted," and he impudently observed, "Jacob's ladder raised Pope to immortality."

Amongst the well-known wits of the Kit-cat Club none shone with greater lustre than Sir Samuel Garth, physician to George I. It is recorded of him that he "used to brag one night saying that he had so many patients to attend he must not stay. Some good wine being procured, however, he soon forgot them. After a time Sir Richard Steele deemed it wise to remind him of his engagements. Garth pulled out his list, which numbered fifteen, and having glanced at it, said, 'It's no great matter whether I see them to-night or not, for none of them are such bad constitutions that all the

physicians in the world can't save them, and the other six have such good constitutions that all the physicians in the world can't kill them.'"

Upon one occasion Dr. Hoadley, Bishop of Bangor, accompanied Steele and Addison to a club celebration of the Anniversary of King William III., when, it is said, Steele "had the double duty of celebrating the day and drinking Addison up to conversation pitch." John Sly, the latter of factious memory, being in the house, took it to his head to come into the company on his knees with a tankard of ale in his hand to drink to the "Immortal Memory," and to return in like manner. Steele, who was sitting next Bishop Hoadley, whispered to him, "Do laugh, it is humanity to laugh." By-and-by Steele was in the same condition as the latter, and was put into his chair to go home; nothing would satisfy him but to be taken to the residence of the Bishop. The chairmen, however, carried him to his own house, and upstairs, the Bishop meanwhile remaining below till he was in bed. Next morning Steele wrote the following couplet and sent it to Dr. Hoadley:

"Antip with so much ease on Bangor sits,  
All faults he puns on, though he none commits."

Sir Godfrey Kneller's name will, by reason of the portraits he painted, always be associated with the Kit-cat Club. He was a man who, at his worst, made his art subservient to his purse, thereby lessening his reputation; but there is little doubt that in his better moods he would gladly have disowned those works which he had sacrificed for mere lucre. It had been good for Sir Godfrey had he lived in a country where his work was rewarded by its merits, rather than by the number of canvases which he painted; he might then have shone in the role of a great master.

He gave to fame, however, some fine portraits, amongst them those of ten monarchs, and Horace Walpole remarks, "We who see so many ornaments of an illustrious age transmitted to us by Kneller's pencil must not regret that his talent was confined to portraits, for," he added, "it is better to have real portraits than Madonnas without end."

The Kit-cat pictures were amongst the latest works of Sir Godfrey Kneller, and in some of these he is certainly seen at his best. Several were never finished. Speaking of his preference for portrait painting, Sir Godfrey used these words, "Painters of history make the dead live and do not begin to live themselves till they are dead. I paint the living and they make me live." His vanity was proverbial, and his estimate of his own importance, not only in this life but in the next, is chronicled in all seriousness by his biographers, one of whom relates of him that when he believed places in heaven were allotted to the ordinary person, he was sure that when he knocked at the door the Lord would say to him, "Sir Godfrey, choose your place."

When living in Great Queen Street he had a garden in which he took infinite delight, and having formed a warm intimacy with his neighbour, Dr. Ratcliffe, he allowed this gentleman a key to the door leading in to it.

*Barn Elms, the Kit-cat Club and Ranelagh of To-day*

After a time the doctor's servants damaged the flower, and Sir Godfrey sent word to his friend that he must close the door. "Tell him he may do anything with it, but paint it!" replied the doctor; to which Sir Godfrey made answer, "And I can take anything from him but pay."

As a Justice of the Peace, a judgment of S. Kneller drew the following lines from Pope

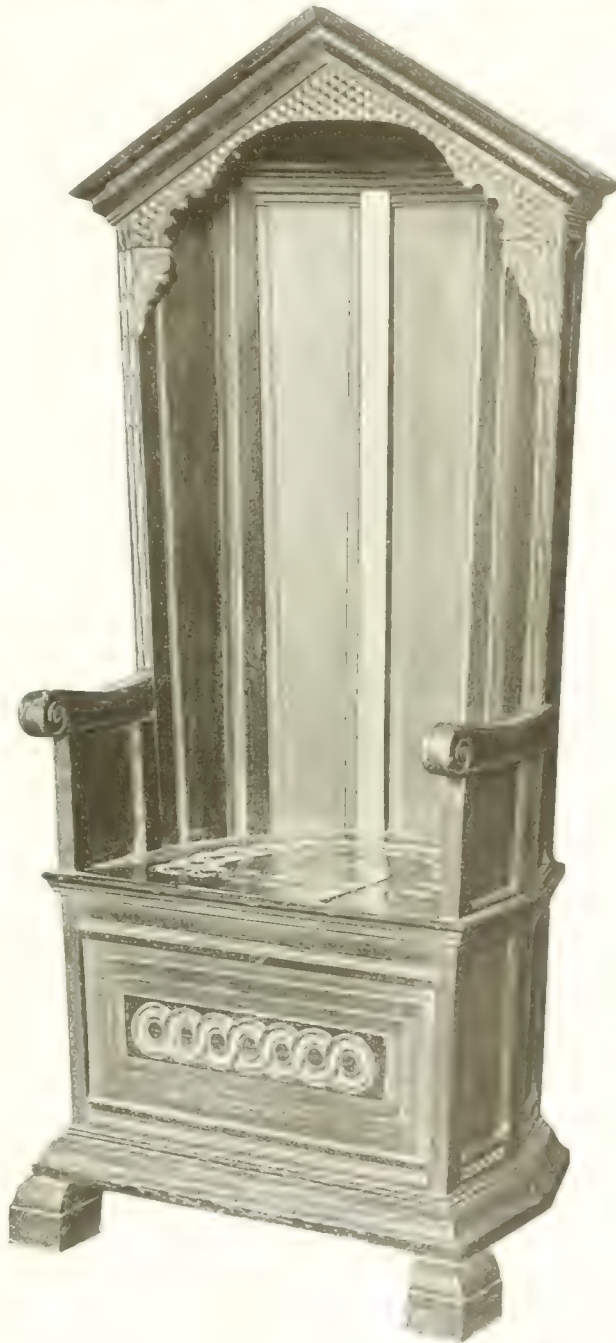
"I think Sir Godfrey should be more merciful,  
Who sent the thief that stole the money away,  
And punished him that might be his reward."

which was an allusion to his having dismissed a soldier who had stolen a joint of meat, whilst he punished the butcher for putting temptation in his way.

When the famous Kit-cat Club finally ceased to be does not appear, though 1733 is given by some writers as the date; they were burnt out of their premises in the city. During the summer, we are told they frequently held their meetings at Hampstead. And it is possible that after the fire they used the room provided for them at Barn Elms, and did not again seek premises in town.

Jacob Tonson, was hated by the Tory writers of the day, and came in for more than his share of invective. He deserved better of men of letters, for he was the one bookseller of his time who identified himself with Milton by first making *Paradise Lost* popular; he was also the first of the bookselling fraternity to throw open to a reading public, in Theobald's *Shakespeare*, the works of the immortal poet.

Visiting Barn Elms in 1876, Sir Richard Phillips asked if this was the house of Mr. Tonson, but was told that no such gentleman was known. After much questioning, one of the servants informed him that he remembered



THE PORTER'S CHAIR

Mr. Markham

1. The first step is to identify the key components of the system. This includes understanding the hardware, software, and data involved. For example, in a web application, this might involve identifying the server, database, and client-side code.

praying for an injury.

the lake, where, going in  
head alone above water,  
the tongue that came

he at last pronounced  
"the...  
junction."

drowned whilst trying to  
at that time



SHERATON BOW-FRONTED SIDEBOARD

IN THE COMMITTEE ROOM

tenant at Barn Elms. Returning one evening from Cremorne, his cab-driver put him down upon the wrong side of the river. Being a good swimmer, he paid the fare, and, discharging the man, swam across. Reaching the other side, he stumbled and fell into the deep ditch or culvert which separates this property from the towing-path, and, being probably stunned by the fall, was drowned.

After this, for fifteen years D. Barclay Chapman, Esq., resided at Barn Elms, and made many improvements both in the house and grounds. Signor Garcia, the world-renowned singer, was the next tenant, and sold his interest to H. D. Pochin, Esq., who lived there till 1884, when the Ecclesiastical Commissioners granted a twenty-one years' lease to Reginald Herbert, Esq., for the purpose of a Club. A fresh lease of 999 years was obtained from the Ecclesiastical Commissioners in 1898 by Sir George Hastings, and was presented by him to the Ranelagh Club.

Mr. Herbert found the Kit-cat room in a very dilapidated condition. It had been used by former tenants as a laundry, a garden-room, and for other domestic purposes. It was, however, restored, and meetings of a convivial character were afterwards held there.

In 1894 the Club was taken over by some of the members, and is now under the personal management of

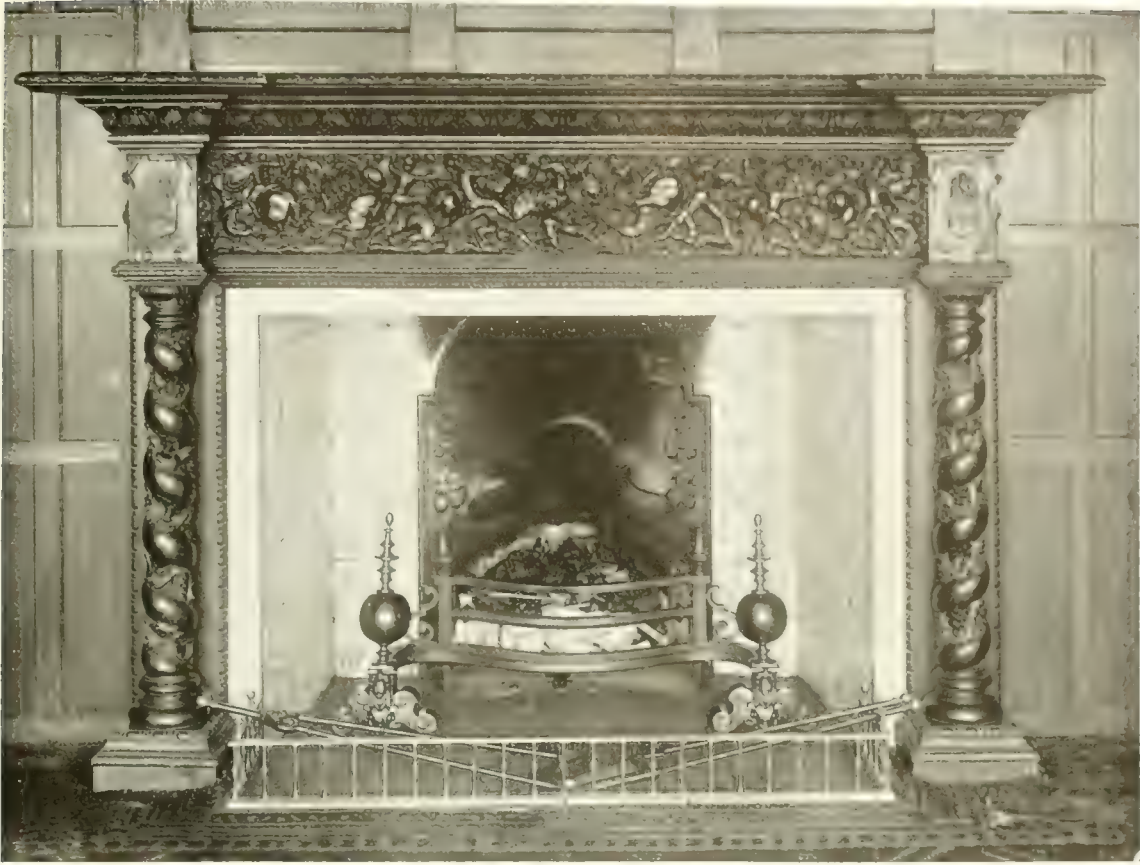
Dr. (now Sir George) Hastings, with the Earl of Dudley as chairman, and later the Earl of Ava as secretary.

#### RANELAGH OF TO-DAY.

As we have seen, the name "Ranelagh" has superseded that of Barn Elms, and this has sometimes led to the enquiry as to whether these are the historic gardens of other days. The old gardens were situated in Chelsea. The present name of Ranelagh was taken from Ranelagh House, Fulham, and was transferred to Barn Elms when that club removed there in 1884. It is very satisfactory to reflect that, bordered as it is by Barnes Common, the river Thames, and the reservoir of the waterworks, and protected by a lease of 999 years, this ancient manor can never be built over.

Ranelagh has been described as "quite the best equipped and managed club of its kind," and as "one of the most favoured resorts that fashion has ever had." It is all this, and a great deal more, for surely it is not possible to visit its beautiful grounds and fine Georgian mansion and remain insensible to the truly wonderful way in which the old-world atmosphere has been preserved. Its soothing influence can be felt wherever one turns. In the house we find a well-appointed and thoroughly comfortable domicile, made beautiful by





CHIMNEY-PIECE IN THE CHAPEL ROOM WITH OLD CARVED WALNUT PANEL

the perfect taste of its decorations, by antique pictures, furniture and china.

It can be well understood that, with a membership of two thousand, it has been necessary from time to time to add to and enlarge the house. This has been done in so masterly a manner, both inside and out, that it is well-nigh impossible for anyone who had not watched its progress to point to any part and say, "This is new." Thus we have in the large dining-room, built, as we have seen, upon the foundation of an old landing-stage, a room which, with its delightful green walls, its furniture, and the "Musicians' Gallery" overhead, takes us back to the days of Beau Brummell and the Assembly Rooms at Bath. The small dining-room is also of recent date, but here again we find an exact replica of a Georgian room with moulded ceiling, fine carved chimney-piece, and furniture to correspond. The chapel room is very old; it has been re-roofed, and the committee room built over. Its walls are covered with oak panelling, and the chimney-piece is supported by carved twisted pillars and surmounted by a panel of magnificent carved walnut of the sixteenth century. The walls of the winter gardens are embellished with plaster replicas of the portraits of Jacob Tonson and Sir Godfrey Kneller, and the tiles which cover the floor and that of the passages were brought purposely from Italy by Sir George Hastings,

who saw in their design and colouring the correct thing for the floors of this old manor-house.

Outside the same care has been taken to preserve the antique character of the place. Thus, after infinite trouble, bricks were discovered which in colour and quality so nearly resemble those which have been mellowed by age, that recent additions are not an eyesore, and the old style of architecture has been faithfully adhered to. In the gardens the magnificent trees have been carefully tended, and such improvements as were demanded have been supplied. The sweeping lawns, so refreshing to the tired Londoner, have not been encroached upon by the narrow beds and paths of modern times. Flowers grow in profusion, and surely no more brilliant red geraniums or finer *Harrisii* lilies can be seen than those which bloom in the garden at Ranelagh, but these are well worth a visit to the garden, to see the many other varieties of plants and flowers which are raised there, and the beautiful view of the river and the city.

It is a great pity that the garden is not more open to the public, and that the many beautiful things which are raised there are not more generally known. The garden is a great asset to the place, and has that quality—perhaps more rare than is generally



ONE OF A SET OF OLD FRENCH COLOUR-PRINTS BY VEVAERS MART FROM THE PAINTINGS OF SAMUEL HOWILL IN THE WRITING ROOM

supposed of knowing the best when he sees it. It is in this, in his wide views upon important matters, in his knowledge and appreciation of the beautiful, and in the loving care which he bestows so lavishly upon it, that the secret of the success of the Ranelagh Club may be found.

Amongst the many treasures of the Club-house the mezzotint of Jacob Tonson, founder of the Kit-cat Club, ranks first. This picture, painted by Hogarth—of which we give a coloured plate—hangs at the foot of the staircase. It was sold to the representatives of the Club, when they took over the house, by H. D. Pochin, Esq., the previous occupier. As a painting by a great master the picture is valuable, but the history of the sitter and its associations add immeasurably to that value. Twenty-four mezzotints of the members of the Kit-cat Club, and the first piece of the folio which contained them, may also be seen upon the walls of the inner hall. These were in the house when it was taken over, a fact which adds materially to their value.

Other old pictures are the very interesting painting of Charles II. by Sir Peter Leys, which hangs over the fireplace in the outer hall, and a large portrait of Sir Christopher Wren, by Sir Godfrey Kneller, which may be seen over the chimney-piece of the inner hall. Both of

these were in their present positions before the Ranelagh Club came into possession of Barn Elms.

A small oil-painting of Sir Francis Walsingham, inscribed in old characters, "Born 1536, died 1590," hangs upon the staircase. Though by no means a fine work of art, this portrait finds a most appropriate resting-place here, and it is quite possible that its first and its present home are one and the same.

Many of the delightful old colour-prints which decorate the walls, and some of the old furniture, were in the house before it became a club, and in recent years others have been discovered and brought back to their original home. In the small dining-room is a very beautiful wax picture, which is attributed to Percy. With its charming landscape background, delightful grouping, its figures perfectly modelled and instinct with life, and its brilliant colouring, it is one of the most perfect specimens of its kind in the kingdom, and certainly one of the largest.

In the sitting-room adjoining are some delightful French sporting prints by V. Mart, which were taken over with the house, of one of which we give an illustration. This room also contains a fine old chimney-piece and a handsome, antique, inlaid octagonal walnut table of the late Georgian period.

The little grey drawing-room, of which an illustration





OIL PAINTING "THE DOVER TO LONDON COACH  
IN THE COMMITTEE ROOM

ARTIST UNKNOWN



WAX PICTURE

ATTRIBUTED TO GREEK

THE DOVER TO LONDON COACH



is given, has most persuasive fascinations, and takes us straight back to the days of our great-grandmothers. The walls with their ivy-twined pillars, the soft grey carpet, old-world chintz-covered furniture, the lovely inlaid sofa-table, the dainty French and other coloured prints which adorn the walls, and the old-fashioned fireplace, combine to make a most perfect and harmonious whole.

The large drawing room has a beautiful hand-painted paper, the design being an exact imitation of one in vogue many years ago. Here one may admire also the fine old chimney-piece, the marble console table with lovely carved and gilt Chippendale mirror, and a quaint corner cupboard, no doubt painted by the delicate hands of some fair dame in other days, when to copy the designs of Chinese lacquer was a favourite pastime.

A masterly touch will be found in the billiard-room, which is situate in one of the oldest portions of the house. Here the game may be played upon a modern table amid old-world surroundings—the Windsor chairs and the whole reminiscent of the best-class country tavern of other days, such as was frequented by Mr. Pickwick and his faithful followers.

It would seem that the trees of this "fair lordship" have always been vigorous. Many of the cedars must be of great antiquity, but the principal interest centres round the beautiful deciduous cedar planted by Lord Ranelagh. This may be seen in one of our illustrations, and is situated close to the bridge crossing the lake. It is a fine specimen of one of the ordinary types, with spreading branches of deep velvety hue, which serves as a shelter to the young, who are often seen to be busy at their play. The tree is now in the prime of its life, and is in a fine condition. It does not seem to be very old, and has been planted with a young one with a hundred years ago. It will grow well, despite the fact that the one in front of it is now the only one left standing, and that the beautiful tree may continue to flourish for many years to come.

Next to the lake on the north-east side may be



FRONTISPICE BY J. FABER OF THE FOLIO WHICH CONTAINED HIS MEZZOTINTS OF SIR GODFREY KNELLER'S PORTRAITS ON THE STAIRCASE

seen the tree under which the famous duel between My Lord of Shrewsbury and His Grace of Buckingham took place, and near at hand in the gardens is a well-grown Spanish cork tree.

A walk across the old polo ground will bring us to the scene of Mr. Selwin's famous swim on the night of his death, and it will be understood how easily such an accident might occur. It was, no doubt, at about this point also that Samuel Pepys landed on his "Lord's Day" visits, and that the Lord Mayor, civic dignitaries, and "gallant ladies" feasted and made merry.

Amongst our illustrations is one of Pope's summer-house, said to have been built by this great man. The friend of Jacob Tonson, he, no doubt, knew these gardens well, and the little summer-house standing out above the rhododendrons is embellished

with carved wood-work in imitation of the spars, minerals, and marbles with which Pope delighted to ornament his historic grotto at Chiswick.

The lake, with its associations both tragic and comic, is now the home of coot, heron, widgeon, and ducks, both wild and tame. The Japanese geese are quite a feature upon its banks, whilst the pair of flamengoos, with their pink legs and tarked-up appearance, look like nothing so much as little children with shrinking nets exploring the bottom of the lake. At evening they stand side by side, each upon the left leg, the right neatly folded under the right wing, their necks twisted like a figure 8, and one eye peeping out from under the left wing.

Protected only by a piece of wire netting, the little swan brought out last summer's strong young, called One, alas! is not. This tactless and foolhardy bird, ignoring the danger, met death at the hands of a golf-ball, and so perished ingloriously.

Ranelagh is indeed a very paradise for birds. One day last summer a kestrel hawk let me approach quite close to the bough upon which he had alighted before he flew to an adjacent tree. The wren, the thrush and missel-thrush, the blackbird, the tit and blue-tit, and many others, all make these lovely grounds their home, and one who would learn the full meaning of the love-song of the thrush should listen to it on an early summer



ENTERTAINMENT DAY



evening from the little round summer-house, which above the lake. He will from this point of vantage be able to distinguish its notes of melody, of tenderness, of playful charm, of great pleasure and joy of life, and he will be a little amused at the "How are you" of the old friend in a neighbouring tree. "How are you" of the old friend.

It is in such surroundings that members of the Ranelagh Club spend the busy and varied sports and games for which it was established. Primarily, it is a polo club, and upon its grounds matches of historic interest have been played by men famed, not only for their skill as polo players, but also as makers of history. From these grounds the first balloon race started, and also the first airship, which, however, failed to rise, and eventually floated away as a gas-shaped balloon with passengers. Here also the first bicycle gymkhana took place, at which Queen Alexandra was present and gave away the prizes, and the first motor gymkhana, in which the late Hon. Charles Rolls took several prizes with a car shaped and like a motor-wagonette. Most of

the club's activities consist of coaches, military, and other sports, "children's day," archery, croquet, and tennis tournaments, and matches,

and other sports, "children's day," archery, croquet, and tennis tournaments, and matches,

Ranelagh fills a unique place in the social life, and the club's activities consist of coaches, military, and other sports, "children's day," archery, croquet, and tennis tournaments, and matches,



THE KING'S CORONATION CUP, SILVER-GILT WON BY A REPRESENTATIVE INDIAN TEAM

War Office and India Office to grant honorary membership to distinguished official visitors during their stay in this country. It is here, therefore, that our princely and noble guests make acquaintance with English social life, join in its sports, and judge of its standards.

The King (who is an old member of the Club), the Queen and other members of the Royal Family frequently honour the Ranelagh Club with their presence, as did the late King Edward and Queen Alexandra; and its lawns and polo grounds on Wednesday and Saturday afternoons are one of the most brilliant sights in the world.

It was a curious coincidence that, at a time when the old polo ground was being levelled, many tons of earth which had been excavated from the site of old Walsingham House were brought and laid down in the grounds which had once been the scene of such brilliant and romantic happenings in the life of its most famous son.

The room built by Jacob Tonson for the Kit-cats may still be seen, and the memory of this remarkable club is cherished and kept alive by replicas of its founder which adorn the walls both inside and out, and by the Kit-cat designs upon menu cards and programmes. Here, then, in an environment



SIR GEORGE HASTINGS

teeming with romance and crowded with historic memories, the most up-to-date club of to-day finds its home. Well might its members exclaim with the Psalmist, "Locusts sorte non," for in beautiful Ranelagh with its associations they have indeed "a goodly heritage."



OLD AND NEW STORIES OF THE EAST AND WEST IN THE NEW YORK PUBLIC LIBRARY

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rises above the influence of his early training, and the pencil and chalk drawings, in which he affords it full and legitimate scope. The former is well illustrated in our public galleries; the latter is too seldom seen, for the great bulk of Lawrence's drawings are concealed in private collections, and even the beautiful facsimiles which F. C. Lewis engraved from some of the more noteworthy have long ago passed

out of the print market. It is on this account that the collection of fifty or more of Lawrence's drawings and pencil studies belonging to Mr. E. J. Edward, of the Edward Gallery, King Street, St. James's, possesses an interest which seldom attaches to a display of this description. Of his more important works sufficient are included to give the visitor an adequate idea of Lawrence's powers with pencil and brush from his





MRS. FAIRLIE



LADY JANE GREY





early boyhood until they attained their full development. Not the least interesting portion of the display consists of seventeen drawings, which were given by Lawrence himself in 1786 to Dr. Falconer, of Bath, as some return for the latter's "help and assistance, especially for the aid he had from the doctor on his

entering his London career, as without that help it would not have taken place so soon." These drawings, for the most part, are undated: but they probably cover the whole of Lawrence's sojourn at Bath, to which city the boy was taken about the year 1780, when he was aged ten. His career as a professional







artist had commenced earlier in the same year, for his father, having failed as an innkeeper, seems to have decided that his son should support him for the rest of his days, and had already made a brief

stay at Oxford, and spent the whole of his time in the university city. Lord Ronald Gower, in his *Life of Lawrence*, when speaking of the artist's journey to the *Duchess of Devonshire*, mentions that the Duke





Lawrence

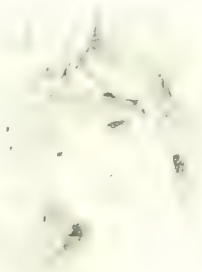
SIR THOMAS LAWRENCE

BY HIMSELF

period, describes it as interesting as proving "in those early days Lawrence did not flatter his sitters, even when they were duchesses and professional beauties to boot." Lord Ronald's remarks are borne out by Lawrence's portrait of his sister Anne, afterwards Mrs. Bloxham, a highly-wrought pencil drawing executed by the artist when aged twelve, which is included among the series derived from Dr. Falconer. One can imagine that this was an exact likeness of the sitter; the set expression of her face betokening the restraint of one consciously posing for a portrait, while the details of the hair and costume are rendered

with a literal fidelity that the artist would have softened down in his later work. In the modelling of the features and the realisation of the textures of the sitter's hair and dress, Lawrence shows a wonderful proficiency for so young an artist. The girl is one of the pair whom Madame d'Arblay had encountered at the Devizes inn in April, 1780, and noted down in her *Journal* as being pretty. Anne's daughter, Miss Bloxham, afterwards Mrs. Hemming, was the subject of more than one of Lawrence's works, and a pencil portrait of her is included in the present collection.

Madame d'Arblay, under the same date in her





SIR JOHN MOORE



THOMAS LAWRENCE





*Journal*, describes Lawrence himself as "a most lovely boy of ten years of age, who seems to be not merely the wonder of the family, but of the times, for his astonishing skill in drawing." One can understand the enthusiasm of the authoress of *Evelina* for the boy's good looks on seeing the sketch of himself which Lawrence presented to his friend the doctor on leaving Bath. A posthumous inscription on the back states that it was executed in 1786. One is inclined to think that this date should refer only to the time when the gift was made; the portrait being that of a boy, apparently several years under seventeen, the age at which the artist quitted Bath for London. Nevertheless, there are several points which tend to confirm the date given. The handling of the sketch, though slight, is very much more mature and free than that shown in the drawing of Anne Lawrence; the eyes especially being rendered with much of that power of expression which made even the cross-grained Fuseli draw, in many years, that only Titian excelled Lawrence in his power of painting the human eye. Then, though the long curls and lace collar of the boy hardly seem in accord with an age approaching the period of manhood, they accord with Howard's description of him when a student in the Academy: "He was very handsome, and his chestnut locks flowing on his shoulders gave him a romantic appearance."

A pencil-drawing of Lawrence's father, the original of the engraving by Charles Lewis, belongs to a decidedly later date. In its rendering of character it

closely corresponds with what we know concerning the easy-going ex-innkeeper, who remained a pensioner on his son's bounty until the end of his days. The portrait of the Countess of Blessington in the Wallace collection is one of the best known of Lawrence's works. Included in the Edward collection is a drawing which may have been the artist's first idea for this portrait—which was painted in 1822—but differs wholly from it in the attitude of the sitter and the general design. It was probably to a sitting for this that Lawrence refers in an undated letter which is included in the exhibition, and is an interesting specimen of his epistolary style. He writes: "An urgent and unexpected claim on my time this morning obliges me to request the favor of you to come to me at Two o'clock instead of Twelve. Unless I hear from your Ladyship to the contrary, I shall hope for the honour of receiving you at that hour of Two." More intimate is his letter to Miss Lee, in which he writes, "I wish I were a Catholick (*sic*), for when certain pithy sayings come across me, Purgatory seems rather an enviable state. Heaven is filled with those who have done good, and another Place with (those who) intended to do it. Hell is paid with good intentions! How far I have contributed to macadamise it I dare not enquire, but yet hope even its smoothest part will be untrodden by me."

Another letter, endorsed August, 1796, and addressed to Messrs. Colnaghi, contains an apology for Lawrence not paying their bill, owing to his being disappointed



PORTRAIT OF A LADY

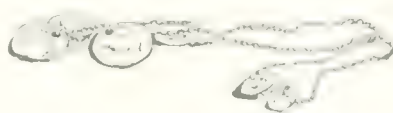
FROM A DRAWING BY SIR THOMAS LAWRENCE, P.R.A.

By the permission of E. J. Eyre & Co. Ltd.





in the receipt of £350, and bears witness to the state of constant impecuniosity suffered by the painter, who earned more by his brush than any other artist of the time. About this period—the close of the eighteenth century—Lawrence was receiving a hundred and twenty-five guineas for his full-length portraits, a price which he ultimately increased to four hundred guineas, but which was largely in excess of the amount he was paid for his finest drawings. Thus for the beautiful group of *Lady Mary Walpole, Countess of Pembroke, Lady Bagot, Lady Russell, and Lady Boyle* (now at Apsley House, the Duke of Wellington paid him only forty guineas. A smaller version of this, giving only the heads and shoulders of the group, is included in the Edward collection, and is marked by wonderful refinement and delicacy: the curtailment of its scope renders it in some respects more attractive than the full-length known version, for Lawrence's method of painting in the heads of the sitters before he attached bodies to them generally made the figures of his subjects, as in the Apsley House drawing, the least interesting portion of his pictures. The drawing is possibly the artist's first version of the group, for it was often his custom to lay his original sketch on one side and paint on a copy, thus, of course, if he should lose the benefit of his first impression.



# Pottery and Porcelain

## Old Masonic China and Glass

By Herbert Wallis, L.D.S., Eng.

THIS collection of old masonic china and glass, numbering upwards of seventy pieces, in the possession of J. G. Wallis, Esq., L.D.S., of Hull, consists of specimens gathered by himself, and of a collection acquired from E. Fox-Thomas, Esq., of Bramley. In all, it has taken thirty years to bring together these jugs, mugs, bowls, and glasses. The collection consists of the wares of Leeds, Sunderland, Newcastle, Lowestoft, and perhaps a little Dutch: each, apart from the masonic interest, bearing the characteristic qualities of each make. It is quite to

be understood, from the nature of the subject, that china or glass having the designs, emblems, and decorations of the order marked thereon are not very common, and for that reason lend themselves very readily as an object for collection by the student of the lore, who is sometimes enabled to pick up some unconsidered trifle of knowledge from them. Further, on account of the esoteric nature of the designs, it is difficult to describe fully all that might be said about the subject. One peculiarity soon becomes evident in the search for these curios, namely, that most of





NO. II—MASONIC SERIES

them come from the North of England, from counties near the border. This fact, coupled with their date and age, is noteworthy.

From the old mode of dress worn by the men and women depicted on the jugs, one can judge that most of them are of a good age, dating from about 1770 to 1826. In many of the designs there are indications that at the time of their manufacture the universality of the lore was not in vogue, but that it had apparently its limitations and restrictions.

In general, the designs speak for themselves, but there are some which are very complex in nature: for example, on the first jug in No. v., these emblems go beyond the subject at issue, and deal with astronomical and astrological matters. It is an interesting study to puzzle out all the cabalistic signs on this design. The reverse side of this jug is shown in No. vi., giving verses and chorus, surrounded with the usual form of decoration. All the design is done in a rich, warm tone of red.

The second jug in No. v. has a design which, strange to say, is the copy of the design on the printed notices of an East Riding of Yorkshire gathering, and

from which it is found that it dates from 1770, a more exact date.

In many cases the designs make use of the same material, but the time and place for the designs. The third jug of No. v. has practically a reproduction of that on the mugs in the upper row of Nos. i. and ii. As a variation, some are coloured very attractively in good taste, others left in the plain black line.

On the first mug in the series (No. i.) the design is a reproduction of the design on the first mug of the series, and is a reproduction of the design on the first mug of the series. This form of design was evidently a favourite in those days, and is a reproduction of the design on the first mug of the series.

The first mug in the series (No. i.) is a reproduction of the design on the first mug of the series, and is a reproduction of the design on the first mug of the series. The design is a reproduction of the design on the first mug of the series, and is a reproduction of the design on the first mug of the series.

The design on the first mug of the series (No. i.) is a reproduction of the design on the first mug of the series, and is a reproduction of the design on the first mug of the series. The design is a reproduction of the design on the first mug of the series, and is a reproduction of the design on the first mug of the series.





FIG. 1. JUGS.

the first two but the third is to meet the picture. However, what they lack in strict accuracy they make up in colouring, for these are excellent examples of ornamentation. The real arms are to be seen on the side of the inverted punch-bowl on No. viii.

The second jug (a dark brown one) in the upper group of No. iii. is probably of foreign make, judging from the designs, which, though effective (being in a dark brown colour) are not English.

The middle jug of No. iii. is a quaint old piece of work of good form, with a simple and charming design in delicate colours woven around the verse. It is in all a very good piece of work.

It is uncommon to see a piece of old china bearing the name and number of a lodge, but the reverse side of the second jug in No. iv. shows in bold letters the name of a gathering now extinct, belonging to the North of England. This is the only example these collectors have been able to meet with yet.



FIG. 2. JUGS.



No. 1—MASONIC HOUSES

The three Lowestoft mugs (four in the collection), No. x., are very fine examples of this ware. The quality of the paste is good, their ornamentation is rich yet restrained: around their rims runs a dark blue border with gold stars. The base is decorated with a rich pattern of ornamentation. The emblems are boldly and artistically done in thick gold, with red, dark brown and purple colors.

The form of the handles is curious and worth a note, recalling the style of some old Leeds handles: in fact, it is open to question whether they are not Leeds ware.

Cups and saucers with these particular designs or decorations are rarely met with. The two pairs here represented in No. viii. are possibly of Dutch ware, being obtained from a sailor who said he bought them in Holland. The paste is not so fine as the



No. VI—TASONE 1065



N. J. ALL-UNITED FREEMASONRY TEMPLE

Answer: 100

1.  $H^1(X, \mathbb{R}) \cong \mathbb{R}^2$ ,  $H^2(X, \mathbb{R}) \cong \mathbb{R}$ ,  
 $H^3(X, \mathbb{R}) \cong \mathbb{R}$ ,  $H^4(X, \mathbb{R}) \cong \mathbb{R}$ ,  
 $H^5(X, \mathbb{R}) \cong \mathbb{R}$ ,  $H^6(X, \mathbb{R}) \cong \mathbb{R}$ ,  
 $H^7(X, \mathbb{R}) \cong \mathbb{R}$ ,  $H^8(X, \mathbb{R}) \cong \mathbb{R}$ ,  
 $H^9(X, \mathbb{R}) \cong \mathbb{R}$ ,  $H^{10}(X, \mathbb{R}) \cong \mathbb{R}$ .

It is a vest supported on each side by a short 40th old nautical dress, and above and below are ships and anchors, with other nautical devices. In one instance there is a good and spirited representation of the earliest form of the Northumberland lifeboat, the progenitor and precursor of the present

national lifeboats now stationed all round our coasts.  
It has these lines round it

And every ill,  
My God pre-  
The sailor still."

As is frequently seen in these northern wares, one of the jugs contains a frog in the interior, climbing up the side, suggesting a warning to avoid excess. One cannot but remark upon the great capacity of some of these jugs. Four of them (two illustrated in No. iv.) contain each one-and-a-quarter gallons! One



VIII. — A. P. C. 11. A. P. 15. — VI.





NO. IX. — JUGS.

some miles in the distance, and the men were to handle, with a look of great solemnity, the article of "Gospel Light for the Poor's bowl," had not these articles in his mind at the time, but the refusing and passing with him, and on.

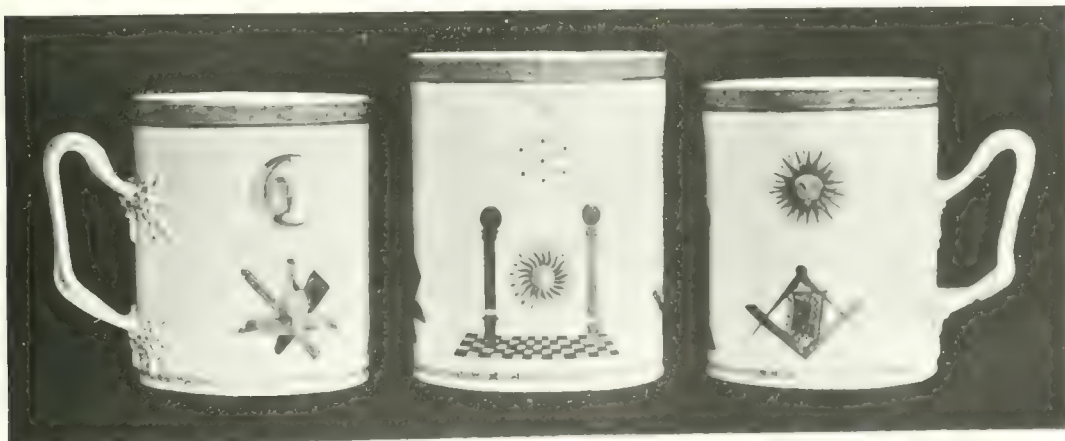
In coloring of these mugs, and in water-stitching, and in a mass of other and other, but having an effectiveness of their own. Most, however, are coloured very daintily, and were intended for a collector apart from their particular use.

The design of the second mug in No. ii. is worked up in red, blue, yellow, and green. The third jug in No. v. has black lines and the first and the design is picked out in blue, red, yellow, purple, and green. The first mug in the lower row of No. ii. (one of the best of the pieces) is richly coloured in red, blue, and purple. A subdued colour-scheme in red and black is shown in the second piece of No. ii.

The first jug of No. vi.

border to the design.

One of the most interesting pieces of the collection is a mug of the same shape as the first, but with a different design. It is worked up in red, blue, yellow, and green, and the design is picked out in blue, red, yellow, purple, and green. The first mug in the lower row of No. ii. (one of the best of the pieces) is richly coloured in red, blue, and purple. A subdued colour-scheme in red and black is shown in the second piece of No. ii.



NO. X. — MUGS.



FIG. XI. MAISON GLASS DECANTER AND WINE GLASSES



FIG. XII. CABINET CONTAINING THE COLLECTION



APHRODITE RECLINING  
ON A SHELL  
BY PRAXITELES  
ROMAN REPRODUCTION  
OF THE ORIGINAL  
BY PHIDIAS





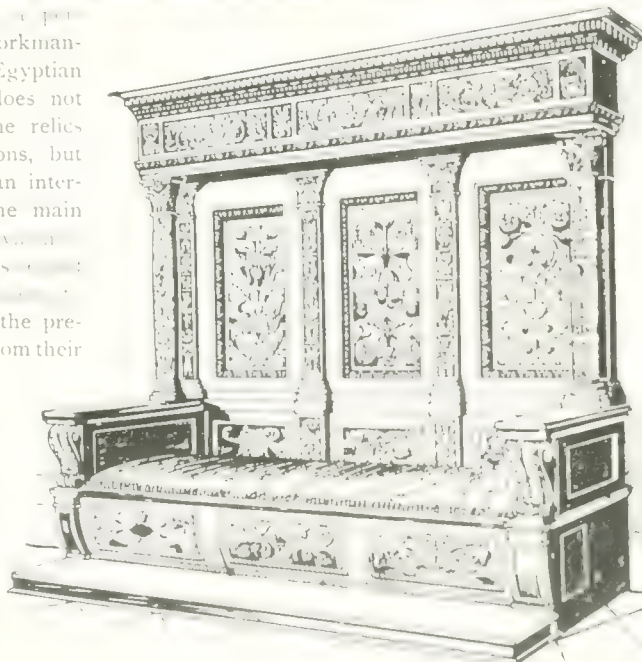
# Old Furniture

**The Book of Decorative Furniture, with 100 plates in colour. By Edwin Foley. 2 vols. (T. C. & E. C. Jack. 50s. net**

It must be on every collector's mind, and is often—perhaps too often—find their objects of art and regarded as the thing of their own time, and realise that when the latter were created, they, with probability, were accorded a similar treatment. The arts and craftsmanship of bygone ages have exerted an irresistible fascination over the tastes of cultivated people of all periods, so that the desire to collect the work of a nation is less the power of its people to make beautiful things as to cherish those which are already in existence. The English of to-day pre-eminently satisfy this test, for even in this respect the Romans of two thousand years ago were hardly inferior, and the Greeks, Assyrians, and Egyptians who preceded them were all collectors of objects of beauty. Thus it is that Mr. Edwin Foley's work on *Decorative Furniture* goes back to the dawn of history, and begins his story with an account of the beautiful objects which existed in the land of the Pharaohs over six thousand years ago. Few of the original pieces survive, but their models preserved in tombs, and the drawings of them recorded on bas-reliefs, papyri, and mural paintings, which are more than sufficient to prove what a perfection of design and workmanship was attained by the Egyptian craftsmen. Mr. Foley does not linger unduly among the relics of the ancient civilisations, but tells sufficient to form an interesting introduction to the main theme of his volume, which is concerned with all classes of decorative furniture which possess an attraction to the present-day collector apart from their archaeological interest. The period which he specially covers extends from towards the close of the fifteenth century, when the Italian designs were first replaced by Tudor creations, to the present day, though he also deals with the work of the sixteenth century, and, as far as is concerned with British work, he also deals with the

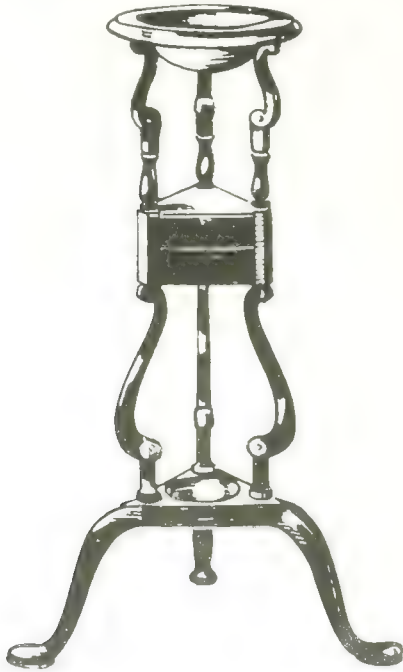
of illustration

that is almost



hundreds, are taken

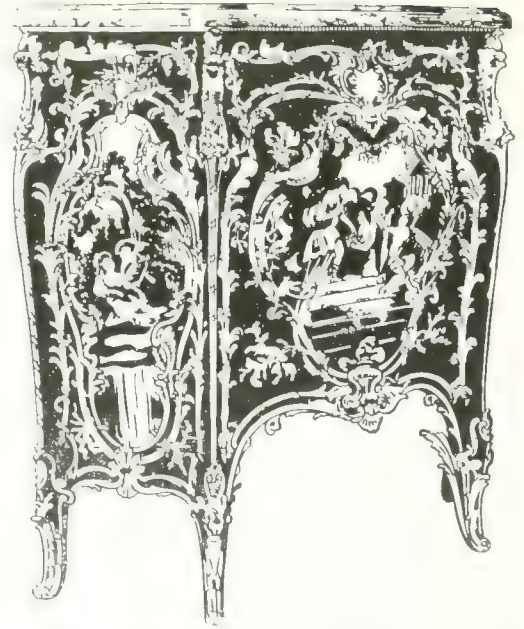
primitive joinery to a craft demanding high artistic skill. Of Saxon work there is little that has come down to us—few treasure chests, a pair of two, and some carved coffins being practically the sole remnants of English woodwork anterior to the latter half of the fifteenth century. Before the latter date, and up to the time of the Reformation, the Church was "the chief patron as well as the chief repository of nearly all decorative woodwork"; and therefore that many of the furniture designs of the Gothic period retain an ecclesiastical character, chairs



EARLY GOTHIC WIG STAND

especially being fashioned like choir-stalls, "being enclosed and having lockers under, of which the seat formed the top." Another feature of medieval furniture was that it was generally painted, Mr. Foley telling us that, "judging from contemporary writings, and from the colour usually shown upon the furniture in manuscript drawings of the fourteenth and fifteenth centuries, the English race was then attached to colour, and cared so little for the natural wood as to give ground to the statement that 'they painted everything they could afford and white-washed the rest.'"

The policy of the early Tudors "to encourage the prosperity, the comfort, and even the luxury of the nobles," notwithstanding a counterpoise to the power of the nobles, resulted in a great extension of the use of domestic furniture, while the hospitality extended by Henry VIII. to foreign artists and artisans caused Renaissance details and designs to be grafted upon the original Gothic forms, and so give rise to what Mr. Foley calls the "Tudor-Renaissance period in British decorative furniture," 1509-1603. He states the term Tudor in woodwork is frequently restricted to the first portion of this period, "comprised in the reign of



LOUIS XV. GOTHIC-RENAISSANCE MOULDING AND PAINTED COMMODE

the eighth Henry; while the title Elizabethan, though usually confined to the reign of the Virgin Queen, is at times vaguely extended to embrace the work during the days of the preceding Tudor monarchs, when distinctly 'Romaine' or Renaissance details are employed." One thing, however, that such a system of nomenclature is usually employed more through ignorance than intention, as few collectors or dealers are anxious, even by implication, to post-date pieces whose value is largely contingent upon their antiquity. In his historical account of the Stuart period, 1603-1688, Mr. Foley lays somewhat undue emphasis on the artistic propensities of the Stuart kings. Charles I. was certainly a connoisseur of great attainments, but neither his father or brothers can be said to have shown a cultivated taste for the fine arts. Perhaps, owing to his Stuart leanings,



DAY BED WITH APPLIED CARVINGS—EIGHTEENTH CENTURY



## The Book of Decorative Furniture

Mr. Foley does something less than justice to the furniture produced under the Commonwealth, which, though lacking in ornamentation, possessed the merit of a dignified simplicity of line, which often more than atoned for its lack of ornate decoration.

An interesting interpolation is a chapter devoted to "collecting," which gives details of the methods used to bring into being "furniture that is born of its age," and the signs by which its modernity may be detected. The simple expedient of sticking a pin into worm-holes will show whether they are genuine or not: "if the holes are straight, the worm was human; if crooked, the hole was by the invertebrate variety." Copies of carved Chippendale can generally be told by the thinness of the wood in the modern work, and consequently the lack of relief and depth in the carving. This criterion does not hold good in regard to the introduction of painted and stained veneers, which are applied "to plaster over the holes, and other vacant spaces with a prodigality unparelleled by the master." The modern faker of these generally leaves the edges unfinished, whereas in the genuine pieces they were finished by a carver. The detection of black-stained antique oak is generally easy, for the deadness of its tone is quite different from the warm colour induced by genuine age.

With the Restoration, English furniture design became more susceptible to foreign influences, and the use of veneers, which had been the wood in principal use during the Gothic, Tudor, Early Stuart, and Commonwealth periods, was generally supplanted by walnut, which was then imported in the form of a veneer, and was used in the construction of the furniture.

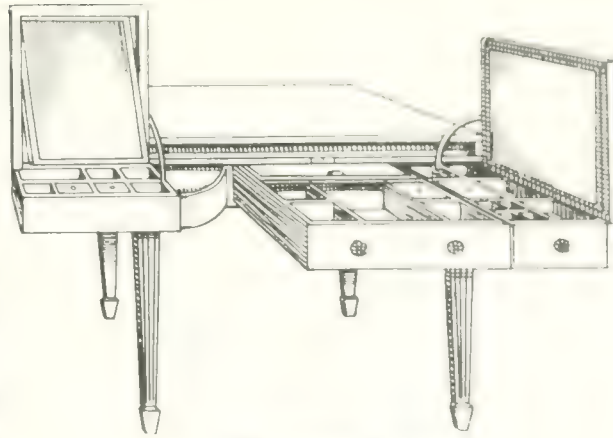


FIG. 1. A large chest or cabinet.

The chest or cabinet, which was introduced into England from France, was introduced into England from France, was introduced into England from France.

The chest or cabinet, which was introduced into England from France, was introduced into England from France, was introduced into England from France.

The chest or cabinet, which was introduced into England from France, was introduced into England from France, was introduced into England from France.

The chest or cabinet, which was introduced into England from France, was introduced into England from France, was introduced into England from France.



FIG. 2. A small table or desk.

# NOTES & QUERIES

[*Editorial notice to readers of THE CONNOISSEUR: how to be able to impart the information required by Correspondents.*]

## UNIDENTIFIED PORTRAIT

DEAR SIR, I beg to enclose photograph of a picture in my possession, and should be very glad to ascertain the date of THE CONNOISSEUR MAGAZINE in which you would publish a notice of its portrait, and by what artist. It was shown to the late Sir G. Scharfe (by Mr. Hartshorne, the antiquary) shortly before his death, and he pronounced it to be a "genuine portrait," he thought "of the school of Clouet." When I became

owner of it, a strap of paper was attached, inscribed, "Jan G. Holbein pinxit." But this was a manifest forgery, as since the discovery of the real date of his death we know Lady Elizabeth was at that time a mere child. But the picture certainly resembles in the work to portraits by Holbein, and in the character of the subject.

Yours truly,

JANE G. GILSON

## UNIDENTIFIED

PORTRAIT OF AN UNKNOWN SUBJECT. I should be much obliged to any of your readers who could identify the portrait, and by what artist. It was shown to the late Sir G. Scharfe (by Mr. Hartshorne, the antiquary) shortly before his death, and he pronounced it to be a "genuine portrait," he thought "of the school of Clouet." When I became

the same artist at the same time of father and son. I have no doubt the artist is *Rigaud*. They are very fine pictures, life size, and have hung at Makerstoun House, Kelso, for some one or two hundred years. The only tradition is that they are portraits of French Huguenots, but there is no clue in the family history of Makdougalls or Hays of Makerstoun to guide us as to their identification, and I should be most grateful if any of your readers were able to identify them.

The portrait of the elder man is a most remarkable one. He wears a crimson sash round his arm, and a casque with crimson feathers is on the table beside him.

Yours truly,

MARY TERESA

FORBES

## QUAINT WOODCUT

DEAR SIR, I should be much obliged if any of your readers can explain this allegorical puzzle of the "Bloody Battle between the Rats and Cats" depicted in this quaint woodcut. It is presumably a picture of the contest between the Army and Navy, in which the "wet-bobs" worsted the "dry-bobs," for the last section shows the cats being strung up in batches of three on a



UNIDENTIFIED PORTRAIT



UNIDENTIFIED PORTRAIT

shows, whilst their decapitated heads adorn an elevated platform. The English, with their long-handled bows, then, in a show of warship, lay siege to "Cats' Castle." Observe the great heart of the eviscerated rat in the foreground. The representation of their camp, with its tents and mortars, is distinctly reminiscent of the army in Flanders as described by Uncle Tom.

The general picture is simple and direct. The leaders is short and simple; no quarter is to be given. The exact historical incident portrayed is unknown to

Yours truly,

[illegible]

## UNION OF PENNSYLVANIA.

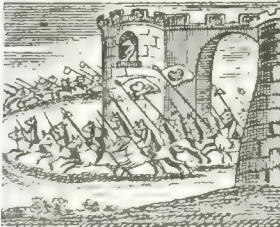
Sir, I have just now been doing a picture of a painter, A. Van der Heyden, on a military scene, either, I should think, in Italy or the Low Countries. I am anxious to find out what this is, and a friend has suggested my writing to you about it. I send you a few lines, and a few further particulars herewith.

$$C_1 = \begin{bmatrix} 1 & 0 \\ 0 & 1 \end{bmatrix} \quad \lambda = 1, 1$$






A VIEW of the BLOODY BATTLE between the RATS and CATS



The Army of Cats put to Flight



General Cats Camp



Admiral Rats Tent



Execution of the Cats

PLATE XXXI

of the day, and running behind the small tree (to left of picture), but this is very indistinct. There are other tents and soldiers behind the tent on the left.

*Generally speaking:* A fortified camp with troops; two prisoners, for whom lots have been drawn, and the centre figure presenting the result to someone who is evidently in command of the forces.

#### UNIDENTIFIED PAINTING (2).

DEAR SIR,—I am sending you a photo of an oil painting, and shall be obliged if you will kindly reproduce it in the first issue of your Magazine. It is not signed or dated, but is a very old picture with beautiful colouring and perfect flesh-tint. It is 7 ft. 6 in. by 5 ft. 11 in. It is of any value or interest.



UNIDENTIFIED PAINTING (2)

with particulars as to artist, date, and subject, I shall be obliged.

Yours faithfully,

D. S. LESTER.

#### THE BEAUTIFUL GUNNINGS.

DEAR SIR,—Can any of your readers help me to find a copy of an old broadside or broadsheet with portraits of the three beautiful Miss Gunnings at top, and below a long poem written to the then Viceroy of Ireland, the Earl of Harrington, by John Gunning, their father, and signed by him.

E. FANSHAWE.

#### ANTIQUÉ LOCK.

DEAR SIR,—I am asking through your Magazine the object the lock was used for

with an indication, and there is no doubt it will get answered by some Birmingham reader. It is also a most interesting piece of workmanship, which no doubt Birmingham people will be pleased to hear of.

Yours  
faithfully,  
THOS.  
HOLLOWAY.



UNIDENTIFIED PAINTING.

UNIDENTIFIED PAINTING.

DEAR SIR, I enclose a photograph of an oil painting, 24 in. by 17 in., which was described in a catalogue many years ago as *The Wreck*. I cannot find any signature, but it is wonderfully painted, the sea and sky being quite in the style of Henry Moore's paintings, and, strange to say, it belonged to a family

you to kindly inform me of the name of the person whose portrait it is. His name is mentioned in the catalogue as being the same as the name of the person who painted it. I have been unable to find any trace of his grandfathers, but I have been told that he was a great friend of the Duke of Devonshire. I have been told that he was a great friend of the Duke of Devonshire.

tully,  
M.  
Holloway.

I have been told that he was a great friend of the Duke of Devonshire. I have been told that he was a great friend of the Duke of Devonshire.



with the initials R.C.  
mounted by a crown

longed to Sir  
Cromwell, the  
Katherine Cromwell,  
Cromwell, another Earl  
Cromwell, who was  
executed on Tower Hill,  
married Morgan Wil-  
liams of Freston. The  
issue of this marriage in  
the 17th century was  
the Lord Protector.

The ring is of plain  
It has been con-  
tinuously in the pos-  
session of the family  
since the 17th century  
and is now in the  
possession of the  
family.

My father, the Lord  
from his grandfather,  
born in 1738, and who married Frances Cromwell,  
daughter of John Cromwell, whose father, George  
Cromwell, married Joan Sage at Rodney Stoke,  
Somerset, January 24th, 1703.

Hoping I am not troubling you too much,

I remain, yours faithfully,

OLIVER HENRY CROMWELL MARSH



UNIDENTIFIED PORTRAIT

# UNIDENTIFIED PORTRAIT

DEAR SIR.—Regarding  
ing the unidentified  
portrait of a lady marked  
No. 1 on page 38 of  
THE CONNOISSEUR  
MAY 1908, I feel almost sure  
that it is a portrait of  
my great-great-grand-  
mother, Henrietta Fre-  
ston, of Wichendon  
Hall, Norfolk, who  
married Robert Bretting-  
ton, of Norwich, circa  
1700. She died in 1705.  
I think this portrait was  
sold in London by my  
uncle about 1855. I  
have no idea of the  
author of the painting,  
and am of opinion it  
was not very notable.  
Several portraits of  
members of the family  
seem to me to have been  
painted about this time

by painters unknown. This lady (and her pearls)  
was painted twice at least, for another portrait of  
her is in the possession of the descendants of her  
youngest son, who married the daughter of Bre-  
tingham. Her eldest son, my great-grandfather, took  
on Freston as his name. This lady was a considerable  
beauty.

Yours truly, H. W. FRESTON



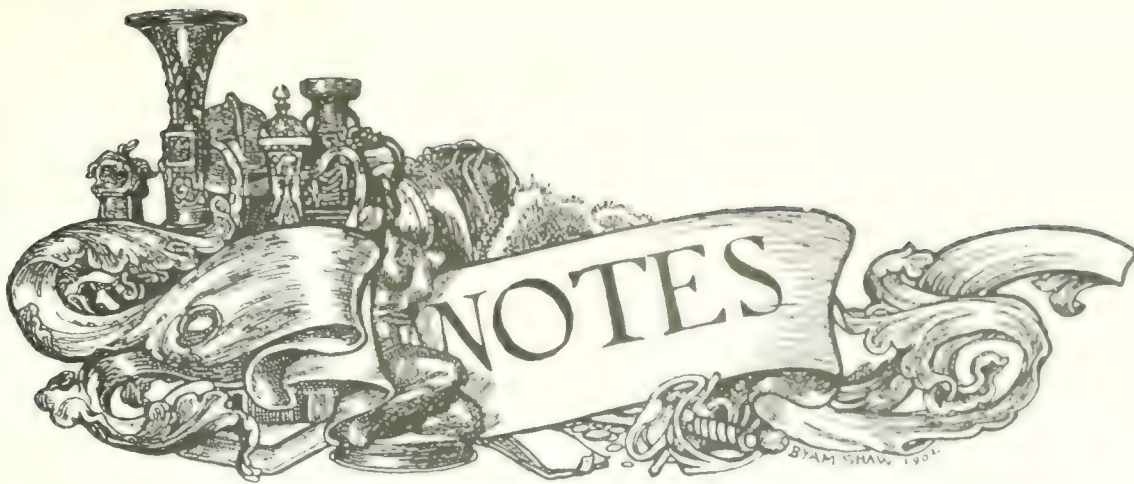
UNIDENTIFIED PAINTING





ONE OF A PAIR OF WORCESTER VASES  
THE LARGEST KNOWN OF THE CHINA





In these days of flying machines, of every conceivable type and style, it may be of interest to some of your readers to see that in the days of our grandfathers the mind of certain men was working towards the invention of some method of navigating the air. Though only a caricature, it shows pretty clearly that the question was under consideration by many inventors. The accounts given in your valuable issues, Vol. XII., p. 207, and Vol. XIII., pp. 13 and 29, show what was really accomplished in steam road traffic. As early as 1793, according to the

published in the *Illustration of Modern Prophecy*, Moore, a linen draper, had invented a machine, and therefore sold all his horses, persuading many of his friends to do likewise, because he imagined that the invention would be successful. In France, in the year 1800, a Frenchman, named, I believe, M. de la Barre, made an attempt to navigate the air through the streets of Paris. A view of the machine is given in the *Illustration of Modern Prophecy*; A View of the Road, the City, and the River, showing only slight exaggerations of Piccadilly at the present







CHINESE BELL SIDE VIEW



CHINESE BELL FRONT VIEW

Who knows that in a few years' time the air will be filled with the roar of flying machines, improved descendants of Messrs. Quick & Speed's "Flying Riding Rocket."—MABERLY PHILLIPS, F.S.A.

THE bell, of which two photographs are reproduced, was taken from the Temple of Earth at Peking in the time of the Boxer trouble, when the Japanese artillery stormed Peking. It is often erroneously described as silver-gilt, whereas they are really silver-gilt, *i.e.*, silver gilded all over to look like gold. The one illustrated is about 11½ inches to the top of the little idol, and weighs about 100 lbs. The other, which is ten inches in diameter, weighs about 150 lbs. The bell is composed of fifteen or sixteen which constituted the peal at Peking. As the bell is so large, it is impossible to move it without the aid of a crane.

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Shanghai, unless, of course, he has come back to England again.

There was a little pamphlet written about these bells, but very few copies were printed, and I was never able to get hold of or even see one. These bells are of the Chen Lung period, and are dated the 55th year of the Emperor Chen Lung.

THE portrait of *Lady Maitland*, which we reproduce by the kind permission of Mr. J. Pierpont Morgan, is

Raeburn's  
Portrait of  
Lady Maitland

one of Sir Henry Raeburn's blithest images of handsome young women. It ranks in attraction with the artist's *Mrs. Scott Moncrieff* in Edinburgh,

and the *Mrs. Urquhart* in Glasgow. The work of about 1817, it is fresh and buoyant in expression and easy and dignified in pose. In short, it is painted with all the mastery of his last period; though, as a work of art, it does not reach the height of the wonderful *Mrs. James Campbell* or the *Lady Raeburn*. Both are among the greatest portraits in all art. The picture was exhibited at the Raeburn Exhibition in 1876, at Messrs. Agnew's Eleventh Annual Exhibition in 1903, and at the French Gallery in 1910.

Lady Maitland's beauty won the favour of Napoleon. Her husband, Rear-Admiral Maitland, was captain of the *Bellerophon* on the surrender of Napoleon on board



LADY MAITLAND

BY SIR HENRY RAEBURN

*Photo. Dumas*



**THE UNIVERSITY OF CHICAGO**

When the door opened, Napo-  
leone was shown into the captain's own cabin, he said,  
"What a beautiful room!—I'm looking at a portrait  
of a woman—a wife, I think." "Who's this young  
lady?" "My wife," was Maitland's reply. "Ah!  
how lovely!—young and very young!" was the response.  
And later, when he saw Mrs. Maitland herself, Napo-  
leone said, "My faith! the portrait does not flatter her."  
Some years ago, I received from the printer a gal-  
ley proof of the portrait which he saw was a miniature, and it is  
reproduced in the 1904 edition of Captain Maitland's  
"The Story of the Shipwrecked Sailor."

I ENCLOSE photo of a very curious old jewel casket which appears to me to be unique, and may therefore be of interest to your readers. The Jewel Casket

Principal portion of the inside consists of a well, in which are two drawers, access to which latter obtained by lowering the front. The case is made of mahogany, and is dark polished, and is elaborately worked in high relief with gold leaf. The top is decorated with a central medallion, and a border of scrolls. A cushion of velvet, with the lower parts defined in seed-pearls, is placed on the inside of the front.

that it was in the possession of one family for over one hundred years, viz., since about 1798. The work is considered to belong to the sixteenth century, and to be French; but the mountings are probably of a later period by a hundred years.

The casket is lined with red figured silk of an early period, but probably considerably later than the sixteenth century.

THE extreme rarity of specimens of the faïence of Oiron, generally known as "Henri Deux ware,"

A Biberon  
with a  
History

when any example of the work, of which only some fifty-two pieces are known to exist, changes hands, the price it fetches is very considerable. There was a very great outcry in the public journals when, in 1865, the South Kensington Museum acquired at a cost of seven hundred and fifty pounds the little candlestick in this ware which it still counts among its ceramic treasures; and when, some few years earlier, Sir Anthony de Rothschild had given two hundred pounds for a similar one, it was then regarded as the freak of a millionaire. But when the details of the manufacture and the elegance of the design of this peculiar earthenware are appreciated, and when the fact is remembered that no two pieces are alike, the prices which have been paid for it will not seem unreasonable. Only within the

[illegible]

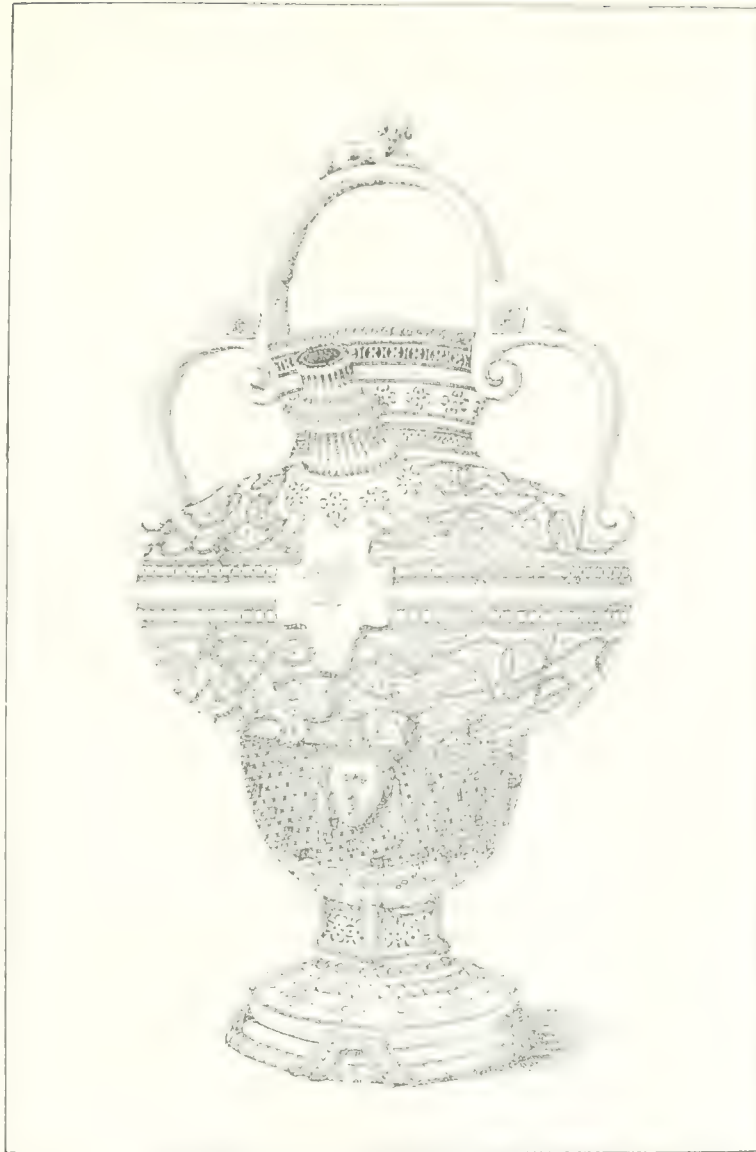


last few years has it been definitely established how and where these beautiful objects were produced, and when we know that their inception was only due to the pleasure and liberality of a wealthy lady of taste, Madam Hélène de Harcourt-Gorgier, and her son Claude Gouffier, and their design to her librarian, Jean Bernart, who took the idea of the scroll-work with which they are covered from his book-bindings, we may account for many of their peculiarities. The biberon which we illustrate, and which belongs to the best period of the manufacture, shows the interlaced crescents and the mono-

gram of the Dauphin Henri; it was in the Portalès-Gorgier collection dispersed by sale in 1864, when it was sold to John Malcolm, Esq., of Poltalloch, Argyll, for eleven hundred pounds, the highest price until then ever paid for any specimen. After his death in 1894, it was again sold at Christie's to Messrs. Durlacher for the reduced amount of eight hundred pounds, and by them privately disposed of to the late M. Jules Lowengard, of Paris, and so returned once more to its native land.—J. TAVENOR-PERRY.

#### Our Plates

FOR descriptions of the portrait of Jacob Tonson by Hogarth and the two water-colour drawings by



BIBERON IN THE INTAID PATTERNS OF GORGIER

flourished before the invention of photography submerged this art into an obscurity from which it is only now emerging. The example by him, which is reproduced by kind permission of Mrs. E. M. Ward, the wife of the well-known historical painter, belongs to his later period. It was painted for a brother artist of Mr. E. M. Ward, R.A., and contains the portraits of two of the latter's children—Miss Alice Ward, now Mrs. Grimble, and Mr. Leslie Ward, who, under the pseudonym of "Spy," has given us kindly caricatures of all the celebrities of our times. It was exhibited in the Royal Academy of 1854, in company with a group of the Royal children. Both Mr. and Mrs. E. M. Ward were then engaged on pictures for Queen Victoria, and Mrs. Ward recounts how Her

Lawrence, which are reproduced in the present issue of *THE CONNOISSEUR MAGAZINE*, the reader will refer respectively to the articles on "The Ranelagh Club" and the "Drawings by Sir Thomas Lawrence" in the collection of Mr. E. J. Edwards. A reference to Sir Thomas Lawrence in the series of the fashionable world was Sir William Charles Ross, R.A., who held in the domain of miniature art a position analogous to that occupied by Lawrence a generation earlier in the art of portraiture on a large scale. Ross was the last of the great miniature painters who

Miss Ross said that she not only thought it finer than Ross's portraits of her own children, but considered it to be the artist's *chef d'œuvre*. When the exhibition of works by Ross was held at South Kensington, Mrs. Ware, fearing that the signature might be damaged, declined to lend it; the Queen, however, interposed, and, at the special request of Her Majesty, it was finally included.

Of all English porcelain factories none produced so large a variety of original designs, both in form and decoration, as the one at Worcester. This was founded in 1751, and its finest wares undoubtedly belong to its early period, when artists and modellers, having received the possibilities of their craft, brought to it a freshness of feeling and an originality of design which at times were not to be found in the conventionalities and repetition. To what artistic perfection Worcester porcelain attained its best may be seen in the beautiful vase reproduced by permission of Messrs. Stoner & Evans, 3, King Street, St. James's. It is a hexagonal vase, 19 inches high. The design, in the hexagon shape, and epitomise in their attractions the most attractive ware which most poignantly appeal to the collector. The design, a free adaptation of Chinese *motifs*, is gorgeously ornate; the reds, greens, and blues, set off by the framework of gold and white, forming a sustained harmony of colour, which delights the eye like a fine picture or beautiful statue. They are in perfect condition, and it is to be wondered at, despite their age, for pieces of this superb quality were rare even in the palmy days of Worcester porcelain, and were almost unobtainable, and came life by our one store as they are at the present time.

The group of the two Queen Anne Pairs, at the present time, records of the picturesque costume of the period, and in the time of the *French Revolution*, which is reproduced from the original at the Luxembourg, we have one of the finest conceptions of modern sculpture.

## Books Received

*The Art of the Romans*, by H. B. Walters, 15s. net; *The Art of the Romans*, by H. B. Walters, 15s. net; *The Art of the Romans*, by H. B. Walters, 15s. net; *The Art of the Romans*, by H. B. Walters, 15s. net; *The Art of the Romans*, by H. B. Walters, 15s. net.

*The Art of the Romans*, by Isaac Walton, illustrated by James Thorpe, 15s. net; *The Art of the Romans*, by Lord Tennyson, illustrated by Eleanor Fortescue Brickdale, 15s. net; *Birds*, by Gene Stratton Porter, 12s. net; *Stories*, by Gene Stratton Porter, 12s. net; *Stories*, by Gene Stratton Porter, 12s. net; *Stories*, by Gene Stratton Porter, 12s. net; *Stories*, by Gene Stratton Porter, 12s. net.

*The Art of the Romans*, by Herbert Vaughan, B.A., F.S.A., 5s. net; *The Art of the Romans*, by H. B. Walters, 15s. net; *Etchings*, by Frederick Wedmore, 21 5s. net; *The Art of the Romans*, by Edward Hutton, 6s. net; *The Art of the Romans*, by W. G. Waters, 7s. 6d. net.

*The Art of the Romans*, 1494-1661, 2 vols., by Richard Bland, 22 10s. net; *The Art of the Romans*, by Walter Crane, 6s. net; *The Art of the Romans*, by Walter Crane, 6s. net.

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MISS CHAPLIN  
FROM A COLOUR-PRINT BY PERCY MARTINDALE  
AFTER JOHN RUSSELL, R.A.  
*Published by Messrs. Henry Graves & Co. Ltd.*







IN MRS. Oliphant's *The Queen of City* we are told how the spirits of the dead invaded a French provincial city and thrust forth its inhabitants. Something of the same kind is happening in the art world of London to-day. The dead masters have

intruded into our picture galleries, not in spirit, but with their works. Over half the wall-space is given over to them, and our living artists go short of room. This is hardly as it should be. The masterpieces of past ages are worthy of reverence and admiration, but it is the living art—the art which images the aspirations of our own generation and transmits them to posterity—that most demands our countenance. We slow-thinking British are too apt to delay our appreciation of an artist's work until he is dead, laying golden wreaths on the tomb of him whom, when living, we

grudged the wherewithal to buy bread and cheese. The posthumous reparation, unfortunately, only possesses a sentimental value. Criticise our critics ever so ably, they cannot correct the faultiness of the dead hand, or inspire it to greater effort; and though our collectors

are not likely to do much more on the work of "Victorians," they cannot, by so doing, add a single masterpiece to the world's treasures. Posterity will judge us, not by what we have garnered from the past, but by what we have helped to bring to fruition in the present. To-day we revere art more than ever before, and so we treat it, as some of the speakers in the last election treated truth, by only using it on special occasions. We no longer employ it to any extent to portray contemporary life—that we leave to the camera. When our descendants gather together a pictorial record of 1911, they will have



LADY GORDON

BY JOHN DOWNMAN, A.R.A.

SHEPHERD'S GALLERY

the artist expresses himself with a joyous and fascinating dexterity.

The *Southwark Fair* was painted five years earlier than the *Times of Day*; it is almost over rich in incident, yet redeemed from busyness by its breadth of treatment and the masterly handling of its colour. The *Sleeping Congregation*, painted in 1736, and giving us a portrait of Dr. Desaguliers, the preacher, is little more than a vigorous sketch, yet tells its story with a graphic ease and humorous insight that could hardly be bettered.

Of topographical views of London, in all ages since the painter's art flourished in England, there is an almost bewildering profusion, most of the craftsmen between Canaletto and Walter Greaves being represented. To pass them over for examples of an inferior art seems almost a profanation, and yet—one must confess it in all contriteness—the six scenic models in cardboard and paper by Mr. John B. Thorpe give one a more vivid idea of the architectural features of old London than all this resplendent array of glowing canvases. The models make one realise the altered scale of sizes existing in the London of the fifteenth and sixteenth centuries and the London of to-day. Now we crane our necks to catch a glimpse of St. Paul's over the surrounding buildings; then the old St. Paul's, taller in its spire, but not in its main building, brooded over the city like a hen amongst a newly-fledged hatch of chickens. Westminster Abbey, the Guildhall, and the Tower, now dwarfed into insignificance among a mass of taller edifices, towered as mountain masses above a level plain. Most fascinating of all is the model of old London Bridge, its nineteen massive arches straining under the weight of a double row of houses, whose backs projected into space above the swiftly flowing river. One has thoughts of trap-doors, of bodies being dropped under the cover of night into the rushing water; though in reality these houses were inhabited by no gangs of cut-throats, but by substantial burgesses, among whom were the painters Samuel Scott and Hogarth.

WITH Hogarth was supposed to rise the dawn of English art, and yet we had great painters before him

|   |   |
|---|---|
| Old Masters<br>at the<br>Graves Galleries | some who were English born, as Hilliard and the Olivers, and others who were Englishmen in everything but birth. Van Dyck was among the latter. Though Flanders bred and taught him, when he crossed the Channel, England set her seal upon his art; and the pictures he painted here, whether they be Flemish or Italian in technique, are wholly English in their feeling and sentiment. It is fitting, then, that in the exhibition of "Old Masters" at the Graves Galleries, where, save Hogarth and Gainsborough, all the greatest of the English eighteenth-century portrait painters are represented, an example by their Anglicized Flemish predecessor should be included. This is a head and shoulders portrait of Philip, Earl of Pembroke, which, though not handled with the master's usual force and brilliancy, arrests attention by its psychologic insight |
|---|---|





THE SKATING LESSON

BY GEORGE MORLAND

THE GRAVES' GALLERY

the troublous times preceding the Civil War having written their marks so deeply on the face of Charles the First's Lord Chamberlain that it haunts one with a presentiment of coming danger. Sir Joshua Reynolds is lavishly represented. Here is his design for one of the lights of the Oxford window, a full-length of *Charity* typified by pretty Mrs. Sheridan with a trio of ruddy visaged urchins clinging about her. The work is a failure for the purpose for which it was intended; it is not suitable for stained glass, and the girlish figure of Mrs. Sheridan, who looks younger here than when, as Elizabeth Linley, she sat to Gainsborough in her teens, is hardly an embodiment of the greatest and most long-suffering of the Virtues. As a picture, however, apart from its emblematic and utilitarian significance, it is one of the most charming of the artist's conceptions. It is fortunate for Reynolds that the inroads of his sitters on his time did not often permit him to stray into the realms of religion and mythology. His portrait of *Mrs. Pownall as "Hebe,"* painted in 1769, fails to carry us to even the region of the Olympian heavens. Mrs. Pownall stands on a cloud, the solidity of whose substance is evidently necessary to support her weight, while she holds aloft the cup of the gods in a manner suggestive of its speedy fall. The figure is, nevertheless, gracefully posed, and the beauty of the general design and its refined coloration redeem the work from being even a comparative failure. The portrait of *Emilia Mary, Duchess of Leinster,* painted about six years later, shows Reynolds a master in his legitimate sphere of portraiture; fresh in colour,

with the flesh-tones beautifully rendered, it is a wholly satisfying piece of work. The *Mary, Duchess of Anster and Neston,* of 1789, not the only version of this lady he painted, has probably faded, for only a faint trace of carnation is distinguishable on the cheek. If so, the hands of time have dealt discreetly with the work, for the lowering of the colour values, which now transform it almost into a monochrome, has converted it into a superb tonal harmony, rhythmic, tender, and of unspeakable charm. Robert Smirke's version of the full-length of *Isabella, Duchess of Rutland,* destroyed by the fire at Belvoir Castle, reveals what a fine picture thus perished; for though the handling and feeling of the copy are not those of Reynolds, the grace and dignity of the original survive in it. Dignity and grace, too, are combined in the picture of Mrs. Townley Ward, by Reynolds's rival, George Romney—"the man in Cavendish Square," as the president called him. In this superb canvas Romney justifies the admiration which the fashionable world of his day bestowed upon his work, and which posterity has since endorsed. There is a noble simplicity in the pose of the figure and the way in which the folds of her flowing draperies are disposed. Lawrence's *Mrs. Cunliffe Osley* is one of his most powerfully painted pictures, the firm, solid handling and rich colouring forming a pleasing contrast to his later and more meretricious manner. Of the three Morlands, perhaps the small portrait of his wife is the most pleasing. It is probably painted from life, and may have been originally intended as a study of drapery only, for the face is the

et forth in convincing sincerity, the strong power of the English language, enriched with a power of characterisation that Opie could not equal in his later years, though he might have been more fully aware of its resources. The art of John Hoppner, R.A., is seen to great advantage in the treatment of the *Crucifixion of Walsby*, with which, though decidedly sketchy in parts, there has been no need to further without some of the delightful feeling of spontaneity which now

Reynolds, but of whose work no example has been shown within living memory. It shows him as a painter of no mean power; the pose of the figure is a little stiff, but the colouring is harmonious, natural, and forcible. John Downman is represented by one of his rare essays in oil, a well-modelled portrait of *Lady Gordon*, which, handled with the feeling of a pastel, attains a curiously pleasing quality. Other works which should be mentioned are a delightful little sketch by Gainsborough, another by Constable, a powerful portrait of *Admiral Keppel* by Nathaniel Dance, and a water-colour strongly reminiscent of Muller by E. J. Nieman.

THE collection of English masters which formed the inaugural exhibition at the new galleries of Messrs.

Old Masters at the Knoedler Galleries

M. Knoedler & Co. (15, Old Bond Street) was noteworthy for two portraits by Francis Cotes, R.A., which are certainly the finest works by this artist which have been shown of recent years. Cotes was a man of great talent, if not of actual genius, and in these full-lengths—of Sir Griffiths and Lady Mary Boynton—he fully held his own with the goodly company among which they were shown. These pictures were painted almost at the close of his career, being probably the pair of full-lengths exhibited in the Academy of 1769, the year previous to the painter's death. Horace Walpole remarks "very pretty" of the gentleman's portrait, and though the adjective is hardly the most fitting that could be employed, no one will quarrel with the eulogy it conveys. The scheme of colour was refined and delicate, and the handling of the work solid without being heavy. It was the companion, however, that was the more attractive; this beautiful woman could scarcely have been presented in more fascinating guise by Reynolds or Gainsborough. Cotes, however, was not influenced by either of his great contemporaries; his work belonged to the earlier tradition when fine, solid craftsmanship had not been replaced by a lighter and more fluent style of handling, superbly effective in the hands of genius, but degenerating into meretricious flimsiness when employed by lesser artists. The colour was delightful, luminous, harmonious, and tender; the dominant tones of silvery grey and pale blue, relieved by a note of tender yellow, flowed through the picture like a melody. Hoppner's group of *Lady Mary and Child*, which hung between the two works by Cotes, did not gain by the contrast, its vividness looking hot and forced when shown up by the cool tones of the neighbouring pictures. Strongly reminiscent of Hoppner, but more solidly painted, was the brilliant rendering of *Miss Anna Seward*, by John Opie. In this, while the brushwork was rendered with the artist's usual strength, there was a lightness of touch and an appreciation of feminine charm which he rarely attained. For fine brushwork, however, the portraits of *James Oglethorpe* and *Robert Hood*, by Raeburn, surpassed anything in the exhibition. There was a superb ease of handling about these works, an entire absence of straining after effect which made them



BOYS BATHING

GEORGE MORLAND

THE GRAVES GALLERY

thoroughly convincing. Of English eighteenth-century painters, Romney, though his outlook and feeling were different from those of the Scotch artist, was most like him in the simplicity of his expression, and this is shown in his portrait of *Mary Phipps*, a dignified and honest piece of work. Of the three Gainsboroughs the landscape, *A View in Shropshire*, was the most characteristic, the tender glow of colour which suffused the work being expressed with much refined power.

WHETHER actually good or bad, the Society of Scottish Artists' Exhibition is always one of the most interesting of those held annually in Scotland; for invariably the works hung are largely by young men, and accordingly one is given an opportunity—to a far greater degree than at the Academy or the Glasgow Institute—of observing the latest phases in Northern painting. The Society's show of this year, held in a part of the Academy's new quarters, is no exception to the rule; but, while grateful for the chance thus afforded of seeing and studying pictures illustrating the temper of the age, one is forced to question whether the bulk of the tendencies manifested are altogether good, altogether praiseworthy.

There are two good things, if only two, of which the French post-impressionists have been the means of reminding us. Like the Japanese masters, they have striven to evince the excellence at all costs, not necessarily of elliptical handling, but of a bold and striking

simplicity; and they have pointed out, times without number, that when a man sits down to paint a picture he should choose a definite motive, and should decide exactly what form of beauty he purposes creating. Now it is a nonchalance concerning these tenets—or rather these truisms—which is at the root of numerous failures at the exhibition in question, and one has not to scan the walls long before being made conscious of this fact. Look, for instance, at Mr. George Pirie's *Shepherd Dogs*. In this the drawing, if neither spirited nor virile, is at least competent and accurate; but the artist has given his dogs a background of almost precisely their own hue, and consequently they do not spring into life before the spectator's gaze. Far from being simple on account of its monotony of colouring, the picture fails for lack of that explicitness which results from boldly outlining the important item, and one has only to think of Matisse, or, better still, of Goya or Mr. Pryde, to perceive the justice of the above criticism.

A like failing is discernible in Miss Ethel Moorehead's portrait, *Little Girl in Pink*, for therein the subject has brown hair, and around this is a ground of kindred tint; while one sees analogous limitations in Mr. William Watt's *Woodcock*, a picture of a wild animal crouching under a tree. For the animal itself has too many details encircling it, and these, drawing one's gaze hither and thither, tend to rob the actual subject of the illusion of reality, and prevent it from dominating the canvas as it should. But if the foregoing, despite the merits they unquestionably possess, betray a want of simplicity and of



is even more justifiable in the case of Mr. John B. Marshall's water-colour, *A View of the Interior of the Temple of Solomon*, which is a picture of a temple interior, with people standing upon it, and the artist has used the charming notes of colour; but, considering the small dimensions of his paper, the artist has been obliged to use a great deal of colour, and so one is reminded of Whistler's dictum, "that the colour of a picture should be in proper relation to the means used for covering it."

[illegible][illegible]

pervades the firths of North-western Scotland. Mr. Mackie's *Ochils* is even better, and it proclaims its painter as one who, while having a genuine love of nature, sees her withal in terms of pictorial art—sees her, that is to say, with a sense for the restrictions of a frame, and with his mind dwelling constantly on design and composition. This landscape is among the best which have lately been exhibited in Scotland, and it is not extravagant to say that, if placed among a collection of Sisleys, Monets, and Pissarros, it would look by no means out of place.

In the department of sculpture there are several notable items. There is a lively portrait-bust by Mr. H. S. Gamley, a young sculptor whose talent has repeatedly been mentioned in these columns; and there are two clever things by another rising man, Mr. Percy Portsmouth. Miss Mabel R. Locke exhibits a slight but graceful marble-relief of a baby's head, *Hushen*; while Mr. Louis R. Deuchars shows a full-length bronze statue of the late G. F. Watts. If only on account of its subject, this work is naturally of much interest; but, as it was done just a few years before the great painter's death, it is perforce deficient in vivacity, and hardly represents Watts as one likes to think of him.

The 157th exhibition of the Royal Society of Painters in Water-Colour, though it attains its usual high level of

Exhibition of the  
Royal Society of  
Painters in  
Water-Colour

by any particularly striking works. The older members more than hold their own, and it is their work rather than that of the later additions to the ranks of the Society which provides the chief attractions to the exhibition. The President, Sir E. A. Waterlow, shows several characteristic drawings, of which *Pevensey Bay from Crowhurst* is perhaps the most successful. This represents a broad expanse of country seen beyond a well-wooded foreground; it is tender and delicate in colour, and atmospheric in quality. Mr. R. Thorne-Waite's *Haymakers* is treated with a breadth and handling worthy of Cox. Cox, however, would not have given us such pretty coloration. It is too pretty, in fact, and converts what might have been a great and convincing work into merely a pleasantly effective one. Mr. Charles Sims in *Love the Hunter* is reminiscent of no one but himself, the drawing seeming like a caricature of some of his former productions. There are passages of great beauty in it, but the handling is so summary and the composition so confused that it is difficult to arrive at the meaning of the work. Mrs. Knight is rather over-represented with her six works, which are more or less variants of the same theme. She attains the feeling of sunlight and open air in her drawings, which are undeniably clever, but their colouring is too vivid to be altogether pleasant, while the continual repetition of the same effect palls on the palate. Mr. H. S. Hopwood's *Evening: Newlyn Harbour* excels something of its tone and texture to it being painted on linen. The device robs it of something of the essential quality of a water-colour; nevertheless, its unobtrusive strength, poetical feeling, and tender colour

make it one of the most striking works in the exhibition. Mr. F. Cayley Robinson's *Aeneas and his Chiefs after the Fall of Troy* is practically a mono-chrome in blue, and superficially resembles a huge Wedgwood plaque. One says superficially, because, though the physical quality of the design gives it a dignity and distinction reminiscent of Flaxman, Wedgwood's master designer, the colouring is tinged with a warmth and feeling quite unlike the precise hard quality of the Wedgwood tasses.

*The North Side of Exeter Cathedral*, by Mr. T. M. Rooke, looks like a highly elaborated drawing strayed out of the architectural room of the Royal Academy. It has the merits of sincere observation and thorough and highly-wrought craftsmanship, but there is a lack of feeling in the work which makes it less interesting artistically than architecturally. The background, with its fine view of snow-covered peaks, is the most convincing portion of *Rising Mists*, *Corrie Greta*, *Skye*, by Mr. Colin B. Phillip. The rocks in the foreground are imperfectly felt and lacking in texture, so that it is difficult to decide whether they are stone or banks of earth. Mr. W. J. Wainwright's *Weighing his Cares*, a jester contemplating a bladder, is a characteristic example of the artist's highly elaborated, conscientious work. Mr. R. Anning Bell's *Ruth and Naomi*, Mr. D. Y. Cameron's *Arran*, the *Jerusalem* of Mr. Robert W. Allen, and the several examples of Mr. H. S. Tuke, are among the other works which lend distinction to the exhibition.

#### Early Chinese Pottery, Porcelain and Ivory

SOME of the initial phases of ceramic art are exemplified in the exhibition of "Early Chinese Pottery, Porcelain and



CLAY FIGURE OF A HORSE

TANG DYNASTY

Ivory, now on view at the galleries of Messrs. Yamanaka and Co., 27, New Bond Street, London, showing the range of the collection from the beginning of the Han dynasty (206 B.C. to the end of the Ming dynasty, A.D. 1643). There are few examples which can be definitely allotted to the Han period, and these, though interesting, are showing some of the earliest attempts to glaze earthenware, in art which the Chinese were later to surpass, even though their Western neighbours are comparatively unimportant. On pieces of the Tang

dynasty (A.D. 618-916) there is, however, a rich and varied selection. Some of these works, renderings of animals and figures, more properly belong to the art of the sculptor than that of the potter, so fine is their modelling and so realistic their treatment. Noteworthy among them is an earthenware figure of a horse, which attains, in its largeness of treatment and noble simplicity of line, the feeling of a Greek statue. Some camels are modelled with equal realism, but hardly the same skill. These examples bear traces of having been originally coloured. A variety of other figures enables one to trace the gradual development of ceramic art from the naturalism of its early period to the highly decorative conventionalism of later times. Throughout this transition stage the technical skill of the potter was steadily progressing; he at first only painted the earthenware, later on he glazed it, and gradually the earthenware itself

was superseded by the finer porcelain. Of the early glazed pieces there are many interesting examples shown; on some the glaze has almost entirely peeled off, on others beautiful effects of colour have been accidentally attained by faulty firing. The exhibition, which contains nearly

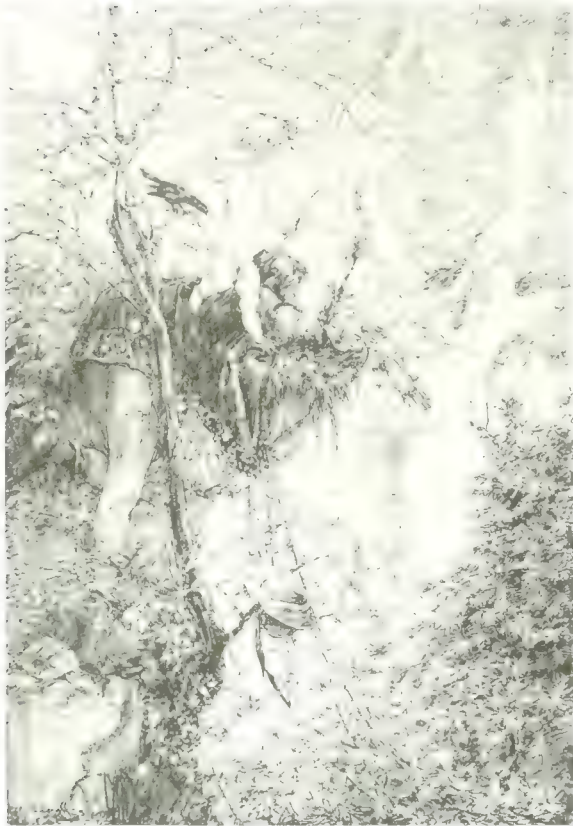


WHITSTABLE OYSTER BOATS  
FROM A FISHING BY L. WALKER. ENGLISH BY MR. F. L. GRUNDY

...the end of which  
ratt had attained almost its highest  
...ones, ...

**Water-Colours, by F. C. Mullock, W. H. Walker,  
and Tatton Winter, R.B.A.**

...at Messrs. Walker's Galleries  
...orded a pleasant variety in  
...technique. Mr. F. C. Mullock was repre-  
...ity and odd water-colours, principally  
...These were fresh and breezy in their



THE RIB. BY W. H. WALKER.

treatment, and looked as though they were direct tran-  
...A series of the "Wayward"  
...of Mr. W. H. Walker  
...on those he ex-  
...while his play of fancy, if less exten-  
...on in quality. Perhaps  
...the drawing is the one  
...d *The Shadow*, which represents a lover lying on  
...the clearly marked  
...the object of  
...has been  
...Another great talent,  
...*The Rib*, showed the father of mankind, curiously  
...into the one  
...Water, rendering of  
...at the of  
...the work of this artist. Mr. Winter  
...of wind-swept pastures and his

## Children's Armchairs

A SEVERAL in num-  
...design is shown in  
...collection of child-  
...chairs now on view  
...at Messrs. Law, Foul-  
...& Co. (5, South  
...Molton Street). Very  
...dainty are some of these  
...pieces of miniature furni-  
...ture, many of which  
...are reproduced the  
...beautiful forms and  
...ornamentation of the  
...older English furniture.  
...Comfort, however, is not  
...sacrificed to beauty, and  
...some of the chairs look  
...so inviting that children  
...of a larger growth may  
...feel inclined to envy the  
...provision made for their  
...offspring.

## "Long Glass"—or Yard of Ale

THE "Long Glass"  
...illustrated, which is of  
...considerable antiquity,  
...is one yard long, and  
...belongs to Mr. Robert  
...Belhitt, J.P., Sheffield.  
...It appears to have been  
...the custom at certain  
...intervals for the ad-  
...vanced students at Eton  
...to drink from this glass,  
...which just holds one  
...pint when full. The  
...difficulty came in when  
...the globe was half  
...empty, air rushing down  
...the stem, and scattering  
...the liquid over the  
...waistcoat, or more likely  
...the shirt front, and collar  
...of the drinker, to the  
...great amusement of the  
...bystanders. Lord  
...Cuizon, in a letter, de-  
...scribes the operation at  
...some length, and said  
...it was in use when he  
...was a student there.  
...Mr. Belhitt wrote to  
...Canon Lyttelton, the  
...Head Master of Eton  
...College, asking if it  
...was still in vogue, but  
...from a letter dated July  
...15th, 1890, it does not  
...appear the glass can be  
...found, although the  
...letter says: "I can  
...certify that the cere-  
...mony here was in full  
...swing in 1873, but I  
...cannot say when it dis-  
...appeared." The fact that the one formerly in use at Eton  
...is not now apparently in existence makes the Sheffield  
...glass probably the only one that can claim any antiquity,  
...it having been in Mr. Belhitt's family for over a century.



A "LONG GLASS"





Eleanor of Austria, Queen of France second wife of Francis I<sup>st</sup> 1529.  
The draw<sup>g</sup> by E. S. Savis from Willmann's *Monuments Francaise*.





## Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR MAGAZINE is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Manager of Enquiry Dept., THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

## ANSWERS TO CORRESPONDENTS

**"The Crucifixion."** - A. 1.03 ("Violent" Becking).  
Your coloured engraving of this scene engraved by C. G. Lewis,  
- the artist is only worth a few dollars.

**Engraving by J. R. Smith and Dickens Signature.**  
A.1.071 (Chicago). (1) We cannot give a value of the engraving of Charles Dickens by J. R. Smith, with a postscript from the publisher you gave. The value would depend upon where you get impressions and a certificate, and we should have to see it before giving an opinion. (2) The signature of Charles Dickens or a sample is worth a few shillings.

**Books.**—A4,678 (Fairfield, Liverpool).—The four books  
you record would only return 10s. to 15s. in all, as noticed  
in the caption.

"The Seasons," after Herring, and "Dr. Johnson."—A 4,712 (Valex Gardens).—(1) The value of the set of the four Seasons, by Herring, after Herring, as computed in your letter, will be about £5. (2) The print of *Dr. Johnson*, by S. Bellin, after E. M. Ward, is only worth a few shillings.

**"Raphael Cartoons."**—A4,720 (East Ham).—We fear the Raphael Cartoons described in your enquiry are quite unsaleable.

**Mason Ware Jug.**—A4729 (Whitley).—Mason ware jug, such as the one shown in the accompanying drawing, and the form indicated is rather late. The jug would not be much older than the first, and the value would be from 15s. to 20s.

**Firm of Potters.**—A4,742 (Herne Hill).—We have as yet no record of a firm of potters trading out of London in the Wedgwoods, who are said to have been the workmen. No one appears to know who was the first Wedgwood engaged in the potter's art. The pedigree is well made out from Gilbert Wedgwood, of Burslem (married in 1612), right down to men of the present firm (see CHAIRS). It is possible that

may be pottery families as old as the Wedgewoods, but they

**Painters.**—A4,749 (East Ham).—(1) We have a record of an artist named Vickers, and without knowing the name of the picture we have to put it down to him in the list of the probable value of his work. (2) An artist named C. Buott is recorded as exhibiting in 1879, but his work is not well known.

**Artist.** A4.797 of Heron and Gilchrist. There is no record of an artist named A. Peillet painting in 1881, and his work is not known in England.

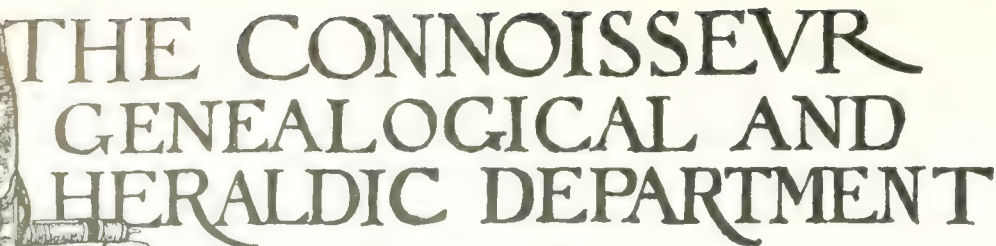
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**Bristol Delft Bowl.**—A4,810 (Buckhurst Hill). The inscription on the bowl is a reproduction of the Bristol Delft bowls. The bowl, being perfect, should be worth from 50s. to 60s.

**Plate.** A4811 Vancouver, B.C. The ware appears to be an attempt to imitate the fine old Chinese black enamel. Design is derived from the drawing and particularly the white space of the design. The other soulless ware is noted for the plate and bowl, in very heavy European. In the same lot values.

**Terra-Cotta Plaques.**—A4,812 (Newcastle).—The great terra-cotta plaques, which may have been made in Persia, under the name of Chios, who flourished in the fifth century, and some of which designs were copied in Sicily, perished. If they are genuine, they represent a religious scene, it would seem, but it is a little doubtful, even without seeing them.







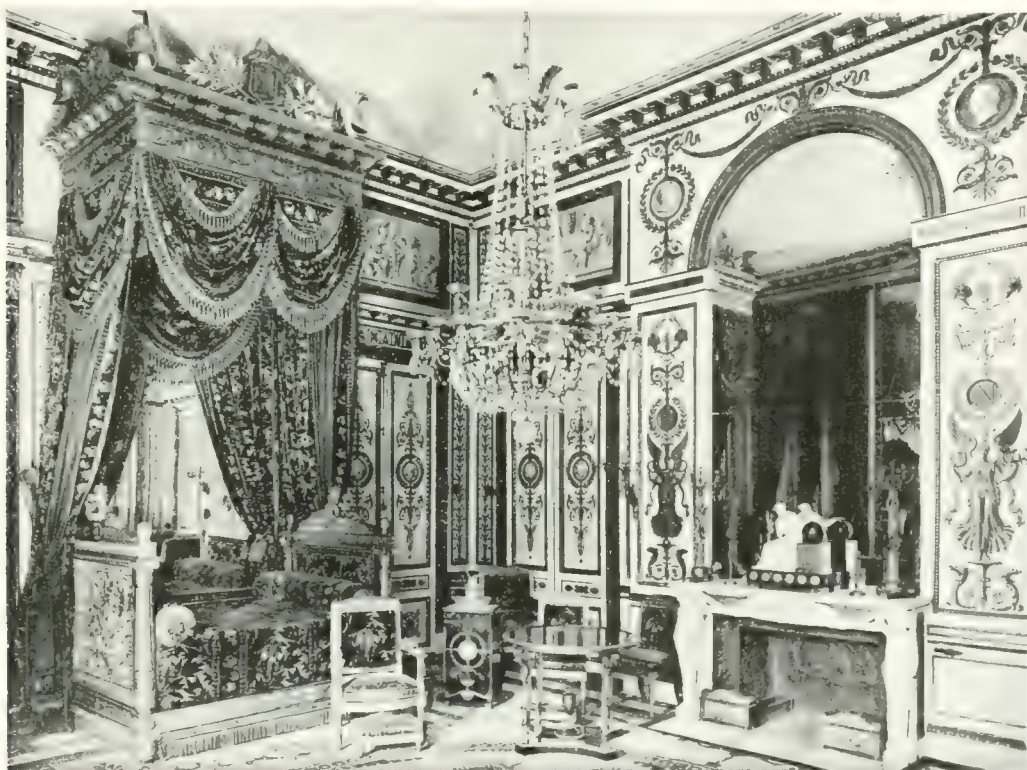
If this is Mr. James Bone's first book, we congratulate him on a very successful debut. He now completes a

"Edinburgh Revisited," by James Bone, with Seventy-five Drawings by Hanslip Fletcher (Sidgwick and Jackson. 21s. net)

Edinburgh as would be a Frenchman or a German. He has a curious mind, and Auld Reekie gave him curious joy. In his wanderings through the Old and the New

triad of talented sons of a talented father, David Drummond Bone, who died recently. Mr. James Bone is the brother of Mr. Muirhead Bone, the famous artist, and of Mr. D. W. Bone, whose "Brass Bounder" stories of the sea won great favour. Mr. Bone is a Glasgow man, and, in consequence, as much a foreigner in

Town he saw many things to arouse his eloquence or humour, yet he always remained aloof, a distinct personality. He was not absorbed in his subject. He was a foreigner from the time he entered Edinburgh to the moment the train bore him southward or westward. And it is this stranger-within-the-gates aspect that makes his volume so vastly interesting and valuable. In its pages sentiment never blurs judgment, the romance of age does not dim his eyes; and he saw much to admire in the architecture of the New Town, which has the reputation of the dog with the bad name. Mr. Bone's whimsical humour finds expression in sentences like the "set frowning look on the faces of many Edinburgh men who have passed middle-age" is caused, not by rigid



NAPOLEON'S BEDROOM AT FONTAINEBLEAU

"THE ARCHITECTURE OF THE RENAISSANCE IN FRANCE" (BATSFORD)



...a stiff effort to keep  
...ing wind in these high-set streets."  
...ing ... in the book, and  
...ing ... and him. For  
...ing ... hill, and  
downhill like salmon rivers. To the East her choppy  
... of St. Leonard's cottages and sheds; from the  
... wave of terrace round Calton Hill, and  
... on the summit.  
... No one who  
... it to rest a mere receptacle for dust.  
... to be placed in  
... Mr. Hanslip Fletcher  
... the substance of Edinburgh. There is no hint of the "far-  
... that made  
... The volume is beautiful  
... cover.

... of Sweden ...  
... great laughter and  
... the best. He and Anders Zorn are,  
perhaps, the most vital influences  
... Yet both had from  
... and a  
... as a Swede, from  
... Napoleon, and com-  
... Swedish art, and  
... who is generally classed  
among eighteenth-century French  
... den, through sympathy, confines himself  
almost entirely to illustrating the annals of the poor. He  
is their historian and champion of their civil right. He  
... in their midst in Montmartre, and is familiar  
with poverty in all its phases, from the noblest to the  
most depraved of human beings. In his illustrations to  
... "Dan-  
... of Montmartre,  
of La Villette, Grenelle, La Glacière, Montparnasse,  
... and outskirts of  
... We have a picture of a grave-  
... re, unerring observation of essentials, expressed  
... and a  
... and colour that is really wonderful. In a  
left, sure touches he reveals to us all the degradation,  
... of motherhood,  
... his picture  
... All or most  
... in the new  
... have  
... of a picture, a  
... of his blither, more uplifting  
... have been a  
... of the

may break into violence at any moment on the least provocation by the armed soldiers. And what a sense of idleness there is in the empty and silent scaffolding in the background! The vigorous self-portrait of the artist is welcome.

"The Digressions of V"—the capital letter forming the sobriquet of Mr. Elihu Vedder, the American artist

"The Digressions of V"  
By Elihu Vedder  
(Constable & Co.  
and the Houghton  
Mifflin Company.  
21s. net)

will probably be more interesting to the writer's own country people than to English readers. It is a monologue, having for its theme the reminiscences of the author during a wandering though not particularly exciting career. They are rather of the "small beer

order, and though, if aided by the voice, gesture, and inflection of an oral narrator, they would be pleasantly entertaining, when put into cold print they lack body and sparkle. Nevertheless, they are sufficiently engrossing to provide a few hours' delectation to those who like anecdotal literature. The illustrations to the book are of a decidedly higher order than the letterpress. Mr. Vedder is a thorough artist with pencil and brush, the reproductions of his works revealing that his reputation as an original and accomplished painter is well merited. Few of his originals have been seen on this side of the Atlantic, so that these translations will be the more welcome. There is a vein of fantasy running through many of his works, yet in these he is, perhaps, less successful than in some of his less ambitious efforts, where his feeling for the poetry of art reveals itself without conscious premeditation. Of the plates in colour, those of "The Great Hill of Assisi" and the "Study of a Young Girl" reproduce Mr. Vedder at his best, a master of that art which is the more perfect because it has the appearance of being artless.

*Old English Libraries*, by Mr. Ernest A. Savage, takes us back to the introduction of Christianity into

"Old English Libraries"  
(Antiquary's Books)  
Ernest A. Savage  
(Methuen & Co., Ltd. 7s. 6d. net)

in the British Islands. Then, as in uncivilised countries of the present day, the missionary was the pioneer of learning, and his library was of sufficiently small dimensions to carry with him on his travels. The earliest important references to the use of books in missionary enterprise occur

in connection with St. Patrick; though his forerunner, the mysterious Palladius, is said to have left books in Ireland. St. Patrick laid the foundations of that learning for which the Irish were justly celebrated in the days when England was still unlettered. The early Irish monasteries had libraries attached to them, though the latter must have presented a vastly different appearance to similar institutions of the present day. The manuscripts of which they consisted were preserved by two methods, which, though not peculiar to the sister kingdom, were rarely met with outside that country. The religious used satchels, or wallets, to carry their





LIFEOLD'S TOWLE, INTERIOR. HISTORY OF THE ACADEMY OF YORK. (ELLIOT STOCK AND CO.)

books about with them, and these, when not carried, were hung upon pegs set in the wall of the cell of the church or tower in which they were kept. The second method of preservation was by means of cumdachs, or rectangular boxes, often most beautifully wrought and ornamented, which were made just large enough for the books they were to enshrine. English learning, almost engulfed by the inroads of the Danes, was revived by Alfred the Great. It was owing mainly to his initiative, that from his day till the Conquest all the literature of importance was in the vernacular, and the impulse so given to the language as a literary vehicle was strong enough to preserve it during the Norman domination. The Normans deemed "books written in the vernacular unworthy of preservation," so many of the contents of the Saxon monastic libraries must have been destroyed or dispersed; but good was wrought by the settled government which the Conquest brought to the country, and the reforms initiated in the Church by Lanfranc. The latter encouraged learning by all his power, and from his time dates the accumulation of the great monastic libraries which were dispersed in the reign of Henry VIII. Of the contents of these, the manner in which they were kept, and the contemporary values placed upon them, Mr. Savage gives a wealth of interesting and curious information. He relates the early history of the libraries of Oxford and Cambridge and other academic institutions, and devotes a chapter to the beginnings of the book trade. The book, which has evidently been a labour of love, written with a thorough knowledge of the subject and all the reliable authorities concerned therewith, forms a most valuable addition to the "Antiquary's Library."

MR. WALTER CRANE, one of the best of artists, as well as one of the most instructive writers on art; he knows

"William Morris to Whistler"  
Walter Crane  
(G. Bell & Sons, Ltd. 6s. net)

all phases of his subject thoroughly, and what he has to say he puts in clear, terse, and forcible English. His most recent work—a string of essays and addresses gathered together under the title of *William Morris to Whistler*—deals with a variety of topics, most of which centre round the theme of applied art. Even the two papers which give the volume its title can hardly be considered as exceptions, for the monograph on Morris, a most interesting article replete with personal reminiscences, largely deals with the decorative work of the artist; while the much shorter paper on Whistler—an artist to whom Mr. Crane tries to do justice, but with whom he had little personal sympathy—is illustrated with some of the designs for Mr. Leyland's famous peacock room. The other papers are concerned both with the economy of art and its application; those dealing with the former subject will be studied with interest, even by readers who cannot agree with the contentions advanced, for their tone is thoughtful and moderate; while the papers on various phases of decorative art are both illuminative and practical, and should be of material benefit to the serious art student.

"The Waters of Argyra," by B. Burford Rawlings  
(Elliot Stock & Co. 3s. 6d. net)

"Stray Leaves," by Prof. K. Wadagaki (Y. Okura, Tokyo)

London and New York: The Connoisseur Bookshelf, 1901.

of the past. In the midst of events crowded into this period, our literature has partaken of the disorder of the time. There seems to be practically no demand for poetry, and the few volumes we find upon the bookshelves are stamped with the *fleur-de-lis* of mediocrity. In the last century there was only one great living poet to-day there is none. The connoisseurs of poetry are now content with the great poet of this century—Thomas Hardy—who is a child of the nineteenth. A volume of poems worthy of consideration comes from the house of the "Sultan" of the Wadis of Arabia, and other verse by Herbert Readings. It is among the "other verse" where we find "Retrospect," a powerful poem. Since Sir Edwin Arnold's beautiful poem, "The Light of Asia," the English reading public have had few verses from the East of the illustrious East with her illustrious peoples. We are shortly to know considerably more than we do at the present time of the poets and writers of the Far East. The small green-covered book, entitled *Stray Leaves*, by Prof. K. Wadagaki, contains translations of a few Japanese poems and plays. The lines written on the back of a metal mirror by a poverty-stricken lady forced to sell the same are very touching, and wrought with a sense of feeling. "The Suicide of Kampei," a translation of the scene from "Chushingura," is very strong. "Atra" is enough to break even a tiger's heart.

THE "grandeur that was Rome" has left its permanent impress on the face of England less, perhaps, than on any of the great states which constituted an integral portion of the Empire. Yet, as Mr. John Ward points out in his *Roman Era in Britain*, the Roman occupation, broadly speaking, lasted 450 years. As a province, however, "Britain was never as thoroughly Romanized as Gaul. The Romans attended the wealth and refinement of Italy, its architecture was crude compared with that of Rome, its mosaic floors and wall decorations lacked the splendour and beauty of those of Pompeii. It had not the rich round of eventful history and high culture which made the Roman world a land wrested from barbarism. The Romans were pleased to regard as a barbarian. In a word, our country contrasted with the heart of the empire as some of our less developed provinces contrast with England and London to-day." The changes wrought by the Romans, the greatest organized and organized changes were wrought in this country, and this is confirmed both by

the ruins which still exist to-day and the archaeological remains. There are in the British Museum the huge majority of these are the work of the Romans, and the low sign of the work of the Romans in beyond certain peculiarities of their architecture and the current of the current of the current.

of intervening centuries or often ploughed over and obliterated, sufficient stretches of them remain to testify to the skill of the Roman engineers who planned their construction and directed their line of course. With the other more important works of the Romans much the same thing has happened. Their buildings have been used as quarries or incorporated in later structures, their forts, when not used as the sites of later erections, gradually levelled down and converted into agricultural land. Only the articles which pertained to their everyday life have survived in their pristine state in any great quantity—domestic utensils, pottery, personal ornaments, coins, with here and there the tessellated floors of a villa or temple, a few remnants of decorated walls, of statuary, monuments, and tombstones. These relics, scattered over the length and breadth of southern Britain, if for the major part of little individual importance, form in the aggregate a convincing testimony of the high culture and civilization of the Roman denizens in this country. Mr. Ward, from the evidences thus afforded, has evolved a most interesting account of the domestic and public life during the Roman occupation, recreating it with a vividness and thoroughness that shows how deeply and exhaustively he has studied the subject. His book is profusely illustrated with plans, diagrams, and numerous plates of Roman relics, and forms a most valuable addition to the well-known series of "The Antiquaries' Books."

THE publication of *The Sheffield Assay Office Register* places a most valuable and useful record at the service of collectors of silver plate. The office was established in 1773 its distinguishing mark being a crown and the first entry is for September 11th of that year. Between then and the end of 1907 the marks of all the makers of silver plate are set forth with their names and addresses. The pre-Victorian entries are given exactly as they appear in the register; but those for later years have been somewhat curtailed by the style of the various firms being given without the details of partnership. Until 1854 the register was practically confined to the wares of makers in Sheffield and its immediate vicinity; but in the latter part of that year an Act came into force which enabled manufacturers to send their goods to any office that they might select, and this has resulted in the addition of a large number of entries of persons outside the district. It is, however, the earlier marks that will most interest the collector, over two hundred of which are recorded as having been registered before the beginning of the nineteenth century. Altogether illustrations of about 1,200 marks belonging to over 1,000 different makers are included. These have been reproduced with great clearness and exactitude from the original records. The work is well indexed, and should form an indispensable addition to the library of the silver collector.



Sophia Charlotte of Mecklenburg-Strelitz, Queen of England Wife of George 3<sup>d</sup> 1761.  
 She drawn by L. J. Harris from the portrait in the possession of the Royal Academy of Arts





"Catalogue of Books on Fine Arts in the Bolton Public Libraries"  
By Archibald Sparke,  
F.R.S.L., F.L.A. (Bolton Libraries Committee. 2d.)

THE value of a public library can be greatly multiplied by the issue of a well-arranged catalogue of its contents, classified so that even an ignorant reader can readily find what books there are referring to any particular subject he desires to study. This ideal appears to be attained in the newly issued catalogue of books relating to the Fine Arts in the Bolton Public Libraries, which has been compiled by Mr. Archibald Sparke, the chief librarian. The classification adopted is a modified version of the Dewey Decimal System. The art books are arranged under forty-four headings, which, in many instances, cover various sub-headings; thus, the section dealing with "Ancient Art" is divided into the sub-sections of "Egypt," "Chaldea and Assyria," "Greece," and "Minor Countries." The advantages of this system will be appreciated by anyone who has had occasion to find out the literature bearing on any particular subject by search through a large library catalogue compiled in the orthodox way. The work, which contains both an author and subject index, does great credit to the compiler. It is well and clearly printed on good paper, and is a marvel of cheapness, the volume, which contains 148 pages, bound in stiff boards, being issued at the extraordinary low price of twopence.

THE British army, though small, enjoys a wider field of service than any of its greater Continental rivals, and so it is that there is scarcely one of the regiments of which it is composed but has not seen action in all the four quarters of the globe. The Leicestershire Regiment is no exception to the general rule. Formed in 1689 by King James II. to assist in defending his throne against the threatened invasion of the Prince of Orange, by the irony of circumstance its first experience of active warfare was on behalf of the invader, who in the meanwhile had become William III., fighting against the French allies of its



DIJON. ORIEL. 37, RUE DE LA ORIEL. "ARCHITECTURE OF THE RENAISSANCE IN FRANCE." (BATSFORD)

former enemies. It was the first of the regiments of William III. and Marlborough, who transferred to Spain, where it served in the disastrous expedition culminating in the battle of Almanza, but escaped the fate of being sent to the garrison of Barcelona. The regiment shared in Wolfe's triumph in Canada, in the captures of Martinique and Havannah, and fought through the war of the American Revolution. During the great war with France it was active in campaigns both in the West and East Indies. Between 1828 and 1847 it was employed in Australia, India, and Afghanistan. It went all through the campaign in the Crimea, and then, after twenty-two years of peaceful duty in various parts of the empire, broken only by the incident of the Fenian raid into Canada in 1871, it took part in the arduous Afghan campaign of 1878-9. Another interruption of twenty years from actual warfare occurred, and then there came the great

struggle in South Africa. The Leicestershire Regiment was in the thick of this from the commencement, going through all the privations of the siege of Ladysmith, and taking a strenuous part in the campaign until its termination, since when it has had no opportunities for active service. Colonel Webb's *History* is a careful and accurate account of the eventful career of the regiment, compiled almost wholly from official documents. All points of interest, whether relating to service, the various changes of costume, the appointment of officers, or other matters of concern to the regiment, are carefully noted. The volume is handily arranged, well illustrated, and is a decidedly welcome addition to standard regimental histories.

IT is the fashion nowadays to deny the Teutonic descent of the English and claim for the race an ancestry preponderatingly Celtic, a fashion which has partly originated in the mistaken idea that the native British, who inhabited the island anterior to the Anglo-Saxon invasion, were a more artistic and polished race than their conquerors. Without going so far as Arnold in holding that the English have no closer connection with the ancient British than they have with the wild animals who lived in the forests of the island,

"The Arts and Crafts of our Teutonic Forefathers"  
By G. Baldwin Brown, M.A.  
(T. N. Foulis, 5s. net)

W. B. ELLIOTT, *Editor*, who on this subject the latest edition of Webster's New International Dictionary" (George Bell and Sons, Ltd.) has done more than any other man to bring the English language up to date. It is somewhat startling first to attempt to compress such a monumental work within the confines of a single volume, but it must be held to be a great success. The explanations of the 45,000 words explained are in most cases ample, and in not a few cases, as in the note at short notice, there are some very interesting and the type is clean and clear. The only fault the volume is a somewhat unwieldy one, but, speaking from experience, it is preferable to a work of this character contained in a number of volumes, the labour of turning up a word and its synonyms through a number of volumes, and the chance of getting on of their proper meaning. The book is a masterpiece of patience and industry, and, in the end, the book is a masterpiece of the art of the dictionary-maker, for the editor has succeeded in making that it is a useful and a pleasure to use. It is a masterpiece of the art of the dictionary-maker, for the editor has succeeded in making that it is a useful and a pleasure to use. It is a masterpiece of the art of the dictionary-maker, for the editor has succeeded in making that it is a useful and a pleasure to use.

"pre-Raphaelite" with two capitals, the most general form adopted on this side of the Atlantic being pre-Raphaelite, while a few authors omit the hyphen and the second capital; but, perhaps, the weight of authority must be placed on the side of the usage advocated in the dictionary. In the explanation of the term a short account of the artistic brotherhood is given, with the names in full of the seven founders. A short article is also given on the word "impressionism" as used in art; while the definitions of the various terms used in connection with engraving are unusually numerous, though it would have been well if "engraver's proof" had been added to the other proof states enumerated.

Architecture and the technical terms in connection therewith—from "Amon's tool," the designation of "the straight moulding of rounded section from which scroll-work or leafage seems to come out"; to "zikkurat," a pyramidal temple tower structure of the Babylonians or Assyrians—are treated with great fulness, a two-page chart of the various orders being given, illustrated with representations of typical examples.

The vocabulary of turniture and furniture is also expounded, so that an enquirer may find instruction on the difference between "Sheraton" and "Chippendale" or of "Mahogany" and "Pallissy-ware." If he be interested in dyes, he will find a table of several hundreds, giving their chemical class, colours, and the materials for which they can be used; and, indeed, into whatever department he looks, he will be sure to find a fund of information. To show how exhaustively the different variations of words, and their special meanings, have been treated, one may take a typed example, as, for instance, "Fair." About two columns of close print have been devoted to this single available verb; even where the term has been used as an adjective in connection with a historical character the allusion is explained, so that the reader finds information concerning fair Geraldine, Helen of France, and Rosarond and the Maes of Norway and Kent; he can learn, if he is not already acquainted with the facts, that the "Fair Parricide" was Beatrice Cenci, and that a "fair maid" is a local term for a smoked or cured pig's head, and also for an American fish, the scup. Among the special features of the dictionary are that the sub-head words—those which are wholly obsolete, occur only in dialect, or are archaisms of other words—instead of being incorporated in the text to bewilder the hasty searcher, are set forth at the foot of the page, where, if wanted, they are easily accessible for reference. There is a very simple and excellent guide to pronunciation, though this is hardly necessary, as the phonetic spelling is set against every word in the dictionary; there is a lengthy glossary and also a biographical dictionary—well up to date—containing about 60,000 names; and a direct set of illustrations classified. Altogether the dictionary is one of the most useful and complete of its kind; it is a valuable work of reference on every species of subject, and the reader possessed of it will be equally well equipped to read a modern scientific treatise or a work of Chaucer in the original spelling.



"Le Breviaire de Philippe Le Bon," with sixty-one Reproductions and a Critical Introduction by J. Van den Gheyn, S.J. (Published by G. Van Oest et Cie., Bruxelles)

FATHER VAN DEN GHEYN, the keeper of the manuscripts in the Royal Library of Belgium, is to be congratulated upon the conspicuous success which has attended his enterprise to reproduce the miniatures of the well-known and highly-prized breviary known as that of Philippe Le Bon. These miniatures are to be found in the manuscript No. 951 and No. 952 in the Royal Library at Brussels.

Father Van den Gheyn passes in review the theories put forward by M. Léopold Delisle and Comte Paul Durrieu as to the identity of the artists who probably executed this breviary. He contests the conclusion of the latter critic, who favours the theory that Guillaume Vrelant may have worked on it. It certainly belongs to the third quarter of the fifteenth century, and would seem to have been written in Paris by a French scribe, and illuminated at Bruges by one or more artists trained in the atelier of Vrelant, who flourished about 1454-61. The influence of this artist is more particularly seen in the *Resurrection of Christ* (Plate VIII.). Plate XXI. represents a Duke of Burgundy, presumably Philippe Le Bon, who kneels before a prie-dieu, which is covered with a tapestry patterned with the fleur-de-lis and the arms of Flanders. The Duke, who wears the Order of the Golden Fleece, is seen on his knees in, or rather (owing to the defective perspective) just outside, his tent. The tent is diapered with the gold links which, studded with firestones, would form the collar of his order. Towards the left of the composition is shown St. Andrew, the patron saint of the House of Burgundy.

In Plate LVII. we seem to be once more in the presence of the Duke attended by courtiers, and his Duchess with her ladies-in-waiting, all of whom are shown in adoration beneath the Cross, while we meet them again in Plate XLVIII. In the latter illustration, however, the gestures are overstated, and the identity of the principal figures is less striking.

The historiated letter of the psalm, *Dominus illuminatio mea et salus mea*, very suitably represents King David, who by the gesture of the right hand pointing to his eyes indicates that the enlightenment is already his. The initial letter to the psalm, *Divi, custodiam vias meas* (Plate XIV.), is both beautifully and fittingly historiated. The first words of the psalm, *Dixit insipiens in corde suo*, are accompanied by the representation of the Fool in cap and bells, with a cumbersome sword by his left side, and a heavy club in his right hand, while a banderole about his head bears the legend *Stultorum infinitus est numerus*. The design of the whole page is highly ornamental, well restrained, and highly balanced.

The inventive faculty is well shown in the *Martyr of St. Thomas of Canterbury* (Plate XXVII.), who, kneeling at the altar at the moment that he is beginning to say Mass, is despatched by an assassin, who drives the dagger deep into the head of the saintly bishop.

Even more successful is the miniature of the *Mass of St. Thomas of Dorchester* (Plate XXXI.), who meet their fate with unquestioning resignation at the hands of clumsy and ferocious soldiers, who in Plate LIN. are armed with maces by a flawed interpretation of the original.

The method used in the arrangement of the plates of these miniatures is excellent, and the selection and the wise discretion observed by Father Van den Gheyn in his last work is a most fortunate circumstance for the owner of a page in every library of importance.

MR. W. H. WARD'S TWO VOLUMES, *Architecture of the Renaissance in France* form a monumental

**"The Architecture of the Renaissance in France, 1495 to 1830." 2 vols. By W. H. Ward, M.A. (B. T. Batsford. £2 2s.)**

history of what is one of the most popular styles of modern architecture, for that is French Renaissance buildings are not equal in the purity or originality of their design to the Italian works which inspired them, they possess a peculiar charm of their own and an adaptation to modern requirements which have caused them to be used as model throughout Western Christendom. Mr. Ward begins his work with the reign of Charles VIII., the French king, who, by his military and temporary conquest of Italy, prepared the way for subjection of French art by Italian ideals. The conflict between the two schools of thought—the native Gothic and the foreign Renaissance—continued through the remainder of the reign of Charles and that of his successor, Louis XII.; it was productive of a hybrid style of architecture, Gothic in its main outlines, but classical, or rather Italian, in its ornament. The times were ripe for the change, and though its progress was assisted by the French campaigns, it was really part of a movement which spread throughout the length and breadth of Europe. In the next reign, that of Francis I., the Renaissance features became predominant, but it was not until after the Civil Wars, and Henry IV. was firmly seated on the throne, that the great outburst of architectural activity took place. Nevertheless, Mr. Ward has so thoroughly studied his subject that he gives us one hundred and fifty closely printed pages, illustrated with many interesting and beautiful examples dealing with the developments during the first-mentioned and intervening reigns. The scope of Mr. Ward's work is too large and too exhaustively treated to follow it in any detail. He guides the reader with unfailing insight through the mazes of architectural development, from the fusion of flamboyant Gothic and Lombard Renaissance to its modification by Roman influence and that of the opposing style of Netherlandish Barocco. Onwards from there to the Barocco-Palladian and Renaissance-Palladian, compromises which respectively dominated the ages of Louis XIV. and XV., giving way in their turn to the encroaching classicism of the periods of Louis XVI. and the Empire. It is a brilliant, scholarly work, written with profound knowledge and an enormous amount of information concerning the type of architecture which

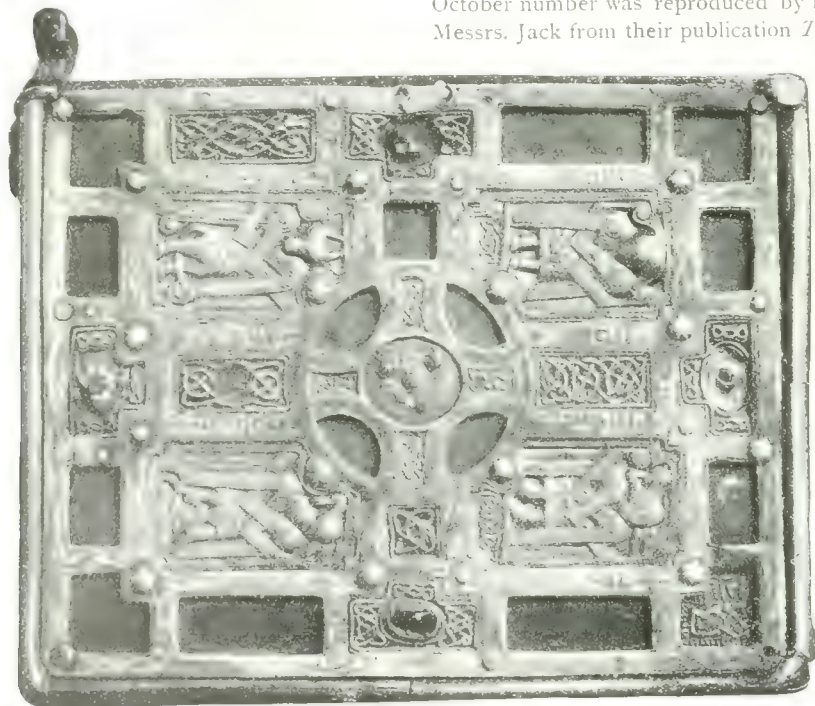
...the text-book. One of the most exhaustive manuals of the kind Mr. Ward has carried out his survey. In his book he has gathered together a treasury of information from easily accessible examples of the architecture of the Middle Ages, and almost hackneyed by their constant repetition in the text-books. Mr. Ward, on the contrary, has gathered the length and breadth of the subject, giving illustrations and descriptions of urban provincial buildings and country houses, some of which are of singular interest and value, and quite unknown to the ordinary student of the subject. The book, too, is valuable from the point of view of the artist, Mr. Ward throwing considerable light on the careers of the early French architects, and the buildings they erected. The descriptions are, for the most part, very clear and distinct in their detail, an important consideration in a book of this kind. Altogether the book is to be recommended as one to be bought, studied, and kept for reference.

BOOKS like this of Mr. T. P. Cooper serve the useful purpose of sifting out the grain of history from the chaff of tradition among which it is often submerged. Mr. Cooper has essayed his task with great thoroughness—a somewhat ungrateful task, for in its performance he has had to show the baselessness of many legends which have been generally accepted as having a substantial foundation. To begin with, there

is the hoary tradition that the present castle of York occupies the site of what was a Roman and later on an Anglo-Saxon fortress; this Mr. Cooper disproves by means of the *Domesday Book*, which shows that William the Conqueror erected the first Norman castle of York in 1068 on a site which had not previously been used for such a purpose. This was the castle of Old Baile, on the other side of the Ouse to the present structure. In the subsequent year he built a second castle in a stronger position on the site of the partially ruined building, now known as Clifford's Tower. These structures were practically little more than earthworks surmounted by timber palisades enclosing a wooden keep. The present Clifford's Tower was not erected until the reign of Henry III. Mr. Cooper suggests that its name is not derived from one of its governors, as is generally supposed, but owes its origin to the fact that the remains of Sir Roger Clifford, who was executed there in 1322, were suspended from its summit, probably for some years. Of the buildings composing the present castle of York he gives a full history, and also of all the important incidents which have occurred in their precincts. The story is a varied and an eventful one, for the castle has served the varied purposes of fortress, prison, and assize courts, and for years formed the political centre of the North of England. The author has completed this substantial contribution to history with painstaking efficiency; the book is amply illustrated, and is certainly one which no one who is interested in the history of the Yorkshire capital can afford to neglect.

#### "Mona Lisa"

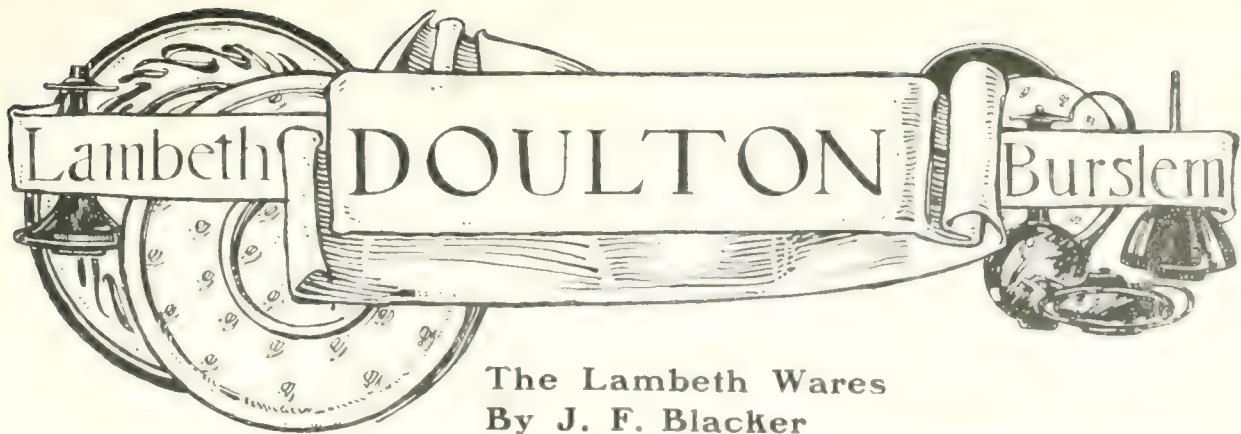
THE plate of Leonardo da Vinci's *Mona Lisa* in our October number was reproduced by kind permission of Messrs. Jack from their publication *The Louvre*.



THE MONASTIC BOOKS—FRONT

FROM "OLD ENGLISH LIBRARIES" (MITHUEN)





## The Lambeth Wares By J. F. Blacker

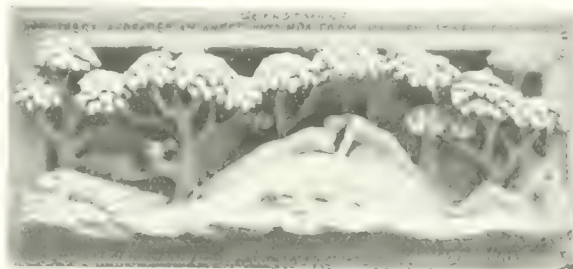
THE centenary of the Royal Doulton Pottery at Lambeth will be celebrated in 1915. With what pride and pleasure will the proprietors recall the glorious success which, during the last forty years, has been as extraordinary as it has been richly deserved! Let us hope that some of the veteran artists, whose labours through the whole of those long years have been so fully recognised, will be spared to participate in that memorable celebration.

Everybody knows Doulton ware, that lovely pottery made famous by the unremitting zeal and the devoted labours of the late Sir Henry Doulton, a man beloved by all who knew him, whose memory is precious to those who were privileged to be associated with him at Lambeth. Yet very few people really comprehend that his purely English ware has been distributed to the ends of the earth; they do

developed the large room in which stands the striking feature of the Albert Embankment. Loyalty and heartiness on both sides brought forth the best in each, and that devoted hand of art, though ravaged by the callous hands of time, still lives in its work—the splendid work of a lifetime.

When Sir Henry died in 1897, his son, Mr. Henry Lewis Doulton, continued the business until January 1st, 1902. It was then converted into a Limited Company, of which he was Managing Director. But nothing has been varied in the old relations of employer and

employed; the Doulton tradition in this respect remains unchanged. Indeed, in another direction, the old enthusiasm is maintained; now, as then, the watchword is "Progress," and Mr. J. H. Mott, the Art Director, personification of the Doulton spirit, is keenly alive to everything that pertains to



NO. I.—GETHESEMANE PANEL IN TERRACOTTA BY MR. GEORGE TINWORTH



NO. II.—ENTRY INTO JERUSALEM PANEL IN TERRACOTTA BY MR. GEORGE TINWORTH

not know that his unique salt-glaze ware stands in a class apart from other ceramics as a triumph of applied art.

Was the key-note of success found in the cordial relations existing between him and his staff? Yes, it can be shortly expressed in the words "Trust one another." So it was that from small beginnings



NO. III.—THE BROW OF THE HILL PANEL IN TERRACOTTA BY MR. GEORGE TINWORTH

perfection, ever striving after the best in English pottery to meet the demands of those who want it.

Come with me to the showrooms at Lambeth. There, as we examine the works of George Tinworth, we may reflect that nothing like them has ever before left the potter's hand. Look at the vast variety of the other products; see the marvellous originality of



And we are told that the best pottery ever reproduced, we are troubled not only by the rare skill of the artist-decorators, but by the decorative results obtained from the firing of only four or six kilns a day, and how, therefore, a kiln was in the country for salt-glazing.

Moreover, I shall deal about the  
 of the Middle Ages and their work,  
 that is very interesting re-  
 sults of the study of the  
 of the Middle Ages and their work.  
 However, I must confine my re-  
 ference to incidental allusions: yet  
 for your sake, if you love Douilton  
 ware, and for the artists' sake, I  
 must emphasise the fact that their  
 initials occur at the base of every  
 one of their works. If two decora-  
 tions are employed upon one piece,  
 there are two sets of initials. In  
 the case of one, when this be un-  
 derstood, the artist's treasures of  
 the collector, their names will be  
 in everlasting remembrance.

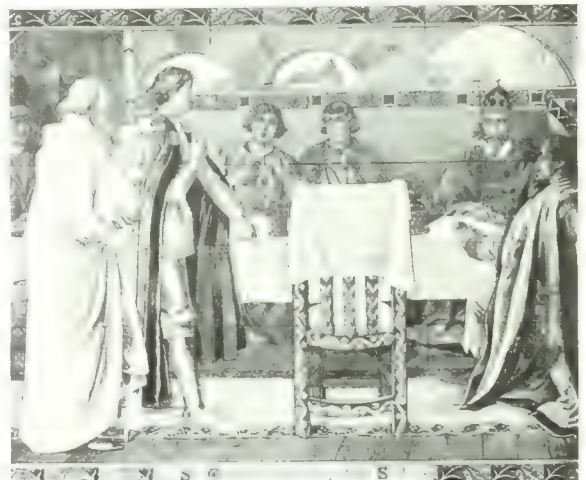
I have been conversing long enough upon the pottery process, and reveal to you now the thrower working wonders with a simple clay, or of the turner at his lathe preparing the surface for the decorator, but I want to lay special stress on two or three points. The first is that the salt-glazed ware receives the whole of its decoration whilst in the plastic state. The manipulation includes carving, twisting, modelling, incising, and the application of moulded ornament and raised slip patterns. When this work is done the ware is dried before being submitted to the colour specialist, Mr. W. Gandy, who, with the unerring eye of the chemist, selects the various colours and makes them tangible. His colour schemes apply to all of the work of the chief decorators, except those of Miss E. S. H. and Miss W. G. in their own. With this note of colour the completed turnings, the initials identifying the decorator, the colours are Mr. Gandy's. If the initials and name have been painted, it is

The second method involves striking, all of this being done in the morning. When the pieces, which are about the size of a pea, have been laid, they are set in an intense heat for several days, until they are completely dried. They are then broken up into small pieces, by common mill stones, and are then mixed with water, and put



NO. IV.—A TABLE OF THE ANNUNCIATION "WHICH SHOWS A DOUBLE

her taste has been amply justified by the history of the progress of the Lambeth Pottery. Again, amongst over two hundred and fifty gold medals, diplomas and other awards made to the firm at various important exhibitions, I must distinguish one especially



No. V. --THE FIRST OF THREE PARTS IN VIRGIL'S

becomes decomposed into hydrochloric acid and soda. The former escapes, but the soda attacks the silica of the clay, and covers each piece with silicate of soda, a hard thin glaze or tough clear glass, combining perfect efficiency as a protective covering with that exquisite gloss which accentuates the form and decoration of the ware and reacts upon the colours, producing lustrous and varied effects in soft, subtle, rich, harmonious tones of exceeding beauty, which, barring accidents, is everlasting, unaffected neither by atmospherical nor chemical action.

Before passing to the consideration of wares other than this Doulton ware, let us peep once more into history. When, in 1871, this salt-glazed stoneware with sgraffito decoration made its original appearance at the South Kensington Industrial Exhibition, it produced such a marked impression that it leaped at once into Royal and popular favour. Queen Victoria became the owner of several important specimens, and

her taste has been amply justified by the history of the progress of the Lambeth Pottery. Again, amongst over two hundred and fifty gold medals, diplomas and other awards made to the firm at various important exhibitions, I must distinguish one especially

because of the unusual character and method of its presentation, its *cachet* of real merit.

In 1885 the "Albert Medal" of the Society of Arts was awarded to Mr. Henry Doulton "in recognition of the impulse given by him to the production of

ware is largely confined to the work of this artist, whose panels are admirable pictures on pottery.

What is faience? Really it is earthenware: but some qualify this definition by adding, it is not white.



NO. VI. DOULTON WARE VASES DESIGNED AND WORKED BY MR. MARK V. MARSHALL

NO. VII. DOULTON WARE VASE, DESIGNED BY MR. MARK V. MARSHALL

artistic pottery in this country." The official report stated that "the Council have felt that the establishment of a new industry of this character fully justified the award of the 'Albert Medal'; but while recording this fact, they wish it to be understood they had also in view the services rendered by Mr. Doulton to the cause of technical education, especially the technical education of women." Whilst duly and highly appreciating this award, its presentation was even more gratifying, for the Prince of Wales, before the close of the year, paid a visit to Lambeth for that special purpose, an unique honour which was followed two years later by a knighthood.

We may say that the colour is not a matter of much importance; it is the decoration which conveys the potter's clay into a thing of beauty. Moreover, the desirable Italian faience, derives its value from the real merit of its painting upon the biscuit surface. The Lambeth faience, being first fired, presents an unglazed biscuit surface to the painter, whose work

completed, the colours are "hardened on," so that in the next process—the glazing—they may be handled. Dipped into liquid glaze which hides all the surface, then dried and fired in the glaze-kiln at a high temperature, the ware issues from the oven with a hard transparent coat covering the under-glaze decoration completely. Over-glaze enamels require further visits to ovens of lower temperature, where also the gold is fired to emerge in its fulness after burnishing.

My last reference to this Doulton ware is to eulogise the work of the women artists who shared to the fullest extent in the uplifting of the potter's art by their remarkable skill in decoration. I can only mention Miss H. B. Barlow, Miss E. Simmance, and Miss M. E. Thompson, whose works are illustrated, but there were many more who received warm praise from their art master, Mr. John C. L. Sparkes, of the Lambeth School of Art, where they graduated in a handicraft eminently suitable for women, giving them a scope for individuality hitherto unknown. Miss Thompson's decoration upon faience will introduce "Lambeth Faience," to which I must devote a short space, although the output of this



NO. VIII. DOULTON WARE VASE DESIGNED AND MODELLED BY MR. MARK V. MARSHALL

Besides this faience, the firm produces another body known as "Dry Impasto," or, even better, as "Vitreous Fresco," of which two pieces are illustrated. Strictly speaking, fresco is painting executed mainly with natural coloured earths upon walls covered with damp, freshly laid plaster. In the "Vitreous Fresco" made at Lambeth the effects produced are very similar, hence the name, but the possesses permanent qualities. All the painting upon the specially prepared terra-cotta is effected by firing, with the result that there is practically no gloss upon

something of charm and artistry.

I have endeavoured to show what has been accomplished at Lambeth in what may be termed its standard productions, ornamental and architectural, but there is much more, especially in wares which recall the products of past ages, discoveries so recent that they have scarcely reached the public, and yet so unique



NO. IX. GROUP OF DOULTON WARE VASES, DESIGNED BY MR. F. C. THOMPSON. THE UNCOLOURED VASE IS THE LATEST DESIGN.



NO. X. DOULTON WARE VASE, DESIGN IN SCRAFFITO. THE UNCOLOURED VASE IS THE LATEST DESIGN.

NO. XI. GROUP OF DOULTON WARE, DESIGNED BY MISS ELISE SIMMANCE.

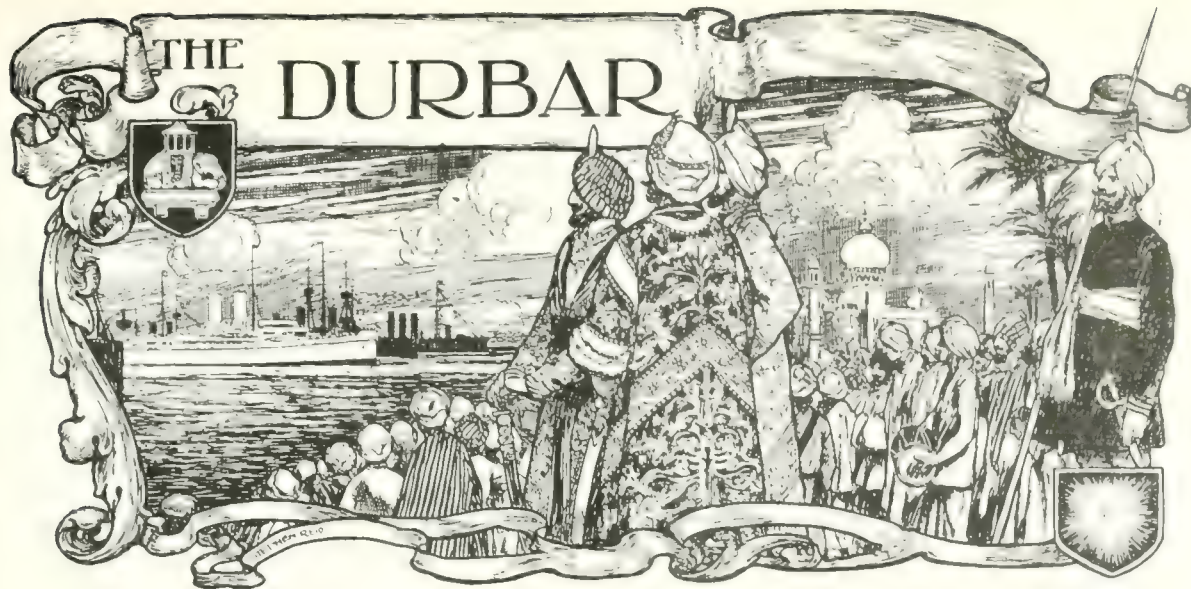


NO. XII. GROUP OF LAMBETH DOULTON WARE, DESIGNED AND MADE BY MR. F. C. THOMPSON.

that their immediate success is assured. I must emphasise one fact — Doulton's cheaper wares possess many of the best qualities of those which I have described—strength and beauty to wit—and they appeal to a wider market, which, however, still requires education in art, otherwise it would never be stocked with foreign productions, offensive both in colour and gilding, glaringly misplaced amidst the surroundings of any home abominations worthy of condemnation, which will be consigned to the limbo when Doulton ware will be cherished amongst the treasures of the collector more and more valued as the years pass away.

THE DOULTON WARE





By J. T. Herbert Bailly

KING GEORGE is going to India to wear his Imperial Crown in the sight of the Indian people, and to receive the homage of the native princes. That is a simple sentence which will not, perhaps, thrill the imagination of English readers, who do not understand, as yet, the tremendous significance of it. Not yet have we realised the meaning of this coming Durbar, nor the lesson it will teach to the world, nor the light which it throws upon the character of the King.

It will be one of the greatest and grandest episodes in the history of the modern world. It will give to King George himself a crown which all the kings of the world will envy, but not begrudge him—the crown of supreme courage and of enduring honour. For it is a brave and noble act, this visit to India, at a time when the whole world is stirred by profound unrest, when rebellions and revolutions, wars and the threats of war, have given a sharp anxiety to all rulers and governments.

Strange and ominous things have already crowded the history of the twentieth century—one king has lost his kingdom, old treaties have been torn to shreds, old alliances shattered. Africa has been the hunting-ground of political adventurers, and is now the seat of a war which has aroused a passionate resentment among Mohammedan peoples far beyond the northern coast of Africa, or its mysterious hinterland, far beyond the frontiers of Turkey in Europe, as far as India, with its Mohammedan millions, to whom the King is going as the Sovereign Chief. The downfall of Abdul Hamid, followed by the new *régime* in Turkey, was a world-event of supreme importance not without peril, as we see now, to the peace of the world, and belonging to that Eastern movement which is breaking down old systems and old traditions. Now

the least expected and the most astonishing thing has happened. After hundreds of years of unchanging hostility to Western ideas and Western progress, after what seemed to us an eternal aloofness from the gospel of democratic liberty, after a long, long slumber in the old philosophy, China has awakened. The Scarlet Dragon is breathing out fire and slaughter; a flame of rebellion against the old government has swept from end to end of the land of the yellow men. It is a fire from which a new world-power may leap to life.

England has had her own restlessness. New forces are at work in her body politic. Democracy is making new demands. Industrial conflict has alarmed men not easily moved to fear. This spirit of unrest, these new demands for liberty, have been made manifest in all the countries of the world. The voice has spoken in India. If for a little while we lost our old qualities of courage, of justice, of governing wisdom, the sedition, which always lurks behind the loyal ranks of liberal-minded men, would create a reign of anarchy in India more terrible than any chapter of our history. No doubt timid councillors have warned the King. Beyond a doubt there have been head-shakings among men who are responsible for the safety of the King. The question, "Should the King go to India?" has been asked anxiously, nervously, by responsible writers in the Press.

But the King has listened to the promptings of his own heart, he has followed the guidance of his own judgment, he has chosen the path of courage and duty. For the first time since India became a part of our Empire, the King-Emperor will go in person, crowned with the symbol of his power, as the chief of a thousand chiefs, to receive the homage of his



H. H. THE MAHARAJAH DULEESWAR  
OF KAPODA  
*Painted by S. S. Sanyal*



THE KING-EMPEROR  
*Painted by S. S. Sanyal*



H. H. THE NIZAM OF HYDERABAD  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJA (SINDIA)  
OF GWALIOR  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJAH OF  
MYSORE  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJAH OF JAMMU  
AND KASHMIR  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJA  
OF PATNA  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJA OF  
PATNA  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJA OF NABHA  
*Painted by S. S. Sanyal*



H. H. THE MAHARAJAH OF  
ALWAR  
*Painted by S. S. Sanyal*



Indian people, with faith in their loyalty, with a pledge of love to them.

Marvellous and mysterious is this destiny which takes an English king to India for such an act! It is surely the supreme tribute to the glory of our race that, in spite of all its faults and stupidities and blunderings, it should be possible for one of her kings to sit enthroned in India, saluted with passionate enthusiasm and devotion by the princes of great states, to which, in comparison of size, England is but an insignificant province: by native rulers, whose palaces and courts are more magnificent than those of Western kings; and by the spirit of three hundred million people who acknowledge King George V. as their mighty and all-powerful Chief.

Three hundred million people. Not of our own race, but of many dark races proud of their kings, and full of mysterious instincts, prejudices, hatreds, and passions. Not of one creed, but of many different creeds, held with a fervour and faith strange to a Christian people who do not adhere so strictly to the letter of the law. Creeds divided by impossible gulfs, so that no bridge may ever unite the Mohammedan with the Hindu, and so sub-divided that men and women of one caste may not marry with those of another, nor may they eat a morsel of food cooked by a different caste, nor touch nor be touched by even the hem of the garment of anyone of different caste without believing themselves to be defiled. Yet the Mohammedan and the Hindu, the Buddhist and the Parsee, live together in peace, or at least in passive hostility, because they are all subjects of one great Christian king, and bound together in loyalty to him. By some strange force within our breed of men, we English have held India and governed India in spite of all those conflicting elements. Our young men—beardless fellows without long training in the affairs of life—have gone out as magistrates and administered the law—our law—to these millions of people. Quiet gentlemen who, after their term of office, come back to live in retirement at Cheltenham or some old cathedral town, where nobody thinks very much of them, live as Residents at the Courts of the great native princes as representatives of the Emperor whose influence and power must never be challenged or injured. We have not held, nor shall we ever hold, India merely by the power of the sword or by the gun. If three hundred million people revolted against our rule, all our swords and all our guns would be of little use. We have held India by qualities of character and by abstract virtues—by courage, by justice, by something in the grey eyes of an Englishman and in his blunt, truth-telling words which inspired confidence and respect in the Indian mind.

That scene when the King sits upon his throne in

the Durbar will be something more than a magnificent pageant. It will be a great historic act, with the Sovereign and representative of a little Western nation, with its busy, bustling little population of unromantic men and women in drab clothes, surrounded by the rulers and soldiers of a world of empires, in the glow of Eastern romance, still clinging to their old customs, still clothed in the gorgeous, shining raiment of Eastern chivalry, still mysterious and rather terrible in their Oriental habits of mind, in their fighting strength, in their picturesque magnificence. There will pass before the King column upon column of turbaned soldiers, marching in long robes of orange, red, and blue from throat to heel, and warriors with black, curling beards. There will be tall spearmen marching as though to battle, and archers with bows and arrows slung across their shoulders, as though the days of guns and gunpowder had not yet come. There will be falconers with hooded hawks chained to their wrists, and—most strange, most picturesque of all—the Rajpoot clans sheathed from head to foot in chain-mail, such as their forefathers wore in the great battles of centuries ago. To the spectators the procession will pass like oncoming waves of brilliant colour, breaking into a foam of gold and silver, and the crest of each wave flashing with rubies, diamonds, and emeralds of jewelled robes, and turbans stiff with pearls and glittering with golden plumes.

Then will come the King-Emperor with the procession of elephants carrying the great princes of India—the rulers of Nepal, of Rajputana, of Kashmir and the Sikh States, of Sikkim, and the great Hindu State of Mysore. Here will come the Nizam of Hyderabad, the premier prince of India, whose ancestors united five Mohammedan kingdoms under the Mogul supremacy. Here also will be the Gaekwar, or "Cowherd," of Baroda, whose wealth includes the finest elephants of India. With heavy tread the great beasts will move on, all clothed in gorgeous hangings, and bearing howdahs emblazoned with the arms of England and the emblems of ancient India, glittering with gold and pearls, and resting upon great cushions covered with gold-embroidered cloths. The King will be escorted by the famous Bodyguard of Princes—the sons and relatives of the royal families of the Indian states, in uniforms of blue, white, and gold.

A mighty shout will roll across the plains of Delhi when the King-Emperor is acclaimed, and this great shout—shrill and wild and barbaric—will echo far across India in the hearts of those three hundred millions, toiling in the rice-fields, or in the bazaars, or in the little weaving-sheds, or hammering figures on bronze pots, or working at any of those arts and



lesson to the world—that in spite of the world's unrest, all those proud and magnificent princes of India, all these brave and warlike races, are loyal under the dominion of the English Crown, and ready to give their service, and their lives if need be, to prove their enthusiastic devotion to the White



H. H. THE MAHARAJAH OF  
BENARES



H. H. RAI RANA SINGH OF  
BHAWALPUR



H. H. THE MAHARAJAH OF  
KAPURTHALA



H. H. THE MAHARAJAH OF  
GIDHOUR



H. H. THE MAHARAJAH OF  
CHULEN

kingdom of the East, man and woman of the teeming millions along the valley of the Ganges, will stir the very heart of India.

For to all these people, patient in poverty or proud in wealth, true to old traditions and old creeds, living beneath the sun of India or in the cool, deep depths of its forests, the coming of the White King of the great Lord, who is the chief of a thousand tribes, is a wonderful event, which will seem full of promise and hope to them. It will at least prove to them that this Emperor of the little island in the West is not a man, but a man who comes to them to show himself to the people, to show himself to the people, and to prove to them justice.

Indian peoples have an instinct for loyalty and reverence to their rulers. Even in the bad old days, when they were in bondage to their chiefs. But they know, a firm knowledge which sedition cannot prevail upon them to forget now, under English government, their rights and property are safeguarded, and that the English King is never without avail. They do not know of any other power which has brought peace to India.

King. In Delhi, the Durbar will be memorable, not so much for its splendour as for its living proof of the immense source of strength upon which the British Emperor may call in the hour of peril. If any foreign Power threatened our possessions in the East, the Indian princes would unsheath their swords with a passionate devotion to the King, and would call upon the warriors to defend the flag. It should be a source of pride to all of us, that our government in India has not bred hatred and malice, but splendid loyalty. The few sedition-mongers, dangerous as they might be if their activity were unchecked, have but little influence among the mass of the people of India.

They will have less influence after the visit of the King. For His Majesty's courage and sense of duty—this brave idea of his to go in person to his Empire in the East—will assuredly be rewarded by a great outburst of enthusiasm; and the perils that lurk in secret meetings, where fanatics whisper plots of anarchy, will be thwarted by the tokens of trust and honour which will be given by King George to the Indian princes, by the words of love and interest which he will speak, with that gift of eloquence which marks him out among kings, to those millions of people who live under his law.

# THE "MEDINA" AND ITS INTERIORS

THE private apartments for the King and Queen on board the "Medina," and the cabins for their suite, are models of what such rooms should be. As the greater part of the outward and homeward voyages will be made in the glare of a blazing sun, the first thing to be studied in the decoration was a cool, refreshing comfort. The repose of the eye has consequently been considered first in the preparation of artistic schemes of decoration that afford the maximum of relief from the garishness of copper skies. White, green and blue are the bases of these schemes, the only notable departure being in the use of Spanish mahogany in one of the King's rooms. Elsewhere, the white-panelled walls have a bright look that does not tire one, a gaiety that does not irritate, a cool, immaculate beauty that will moderate the tropical conditions even of the Red Sea. To be more precise about the schemes, that of the Queen's private suite, which consists of sitting room, bedroom, dressing room and bathroom, is white, relieved with pale green in the upholstery and hangings, and with the glistening glory of rich honey-coloured satinwood furniture. The King's suite, comprising similar rooms, is on the same decorative lines, with the exception that blue is substituted for green as the colour note. In these apartments Their Majesties have a delightful background, suitable to the climate "east of Suez"; and this delightful background, daintily decorative and artistically refined, forms the setting for everything that ingenuity and good taste have been able to contrive in the way of comfort and convenience. There is always the ruling note of simplicity and elegance, but it is associated with practical utility in the form of well-shaped, restful chairs and settees, well-filled bookcases, beautiful cabinets, and all the usual paraphernalia of a refined home.

Two rough-weather cabins have been fitted up amidships for the use of the King and Queen in the event of there being too much motion in the forward

cabins. These are decorated and upholstered in the same way as the other royal apartments.

The State Dining Room is a handsome apartment just aft of the royal suites. It has one long centre table in the middle of the room, which, if necessary, can be divided into small tables. There are also six circular tables placed near the ports, so as to get the benefit of as much air as possible in the hotter part of the voyage. Satinwood arm-chairs, covered in cream-coloured linen with royal blue trimmings, are fitted to every table. The blue note is continued in the Wilton carpet, and in the braid and fringing of the cream-coloured curtains.

The Music Room and Divan, situated on the hurricane deck, is panelled in light oak, and the floor is laid with a grey pile carpet of trellis design. Pale blue is the colour of the upholstery and curtains, the effect of the whole being light and elegant.

On the promenade deck is the Smoking Room, round the sides of which are fixed angle settees covered in linen piped with royal blue. Here there are plenty of easy chairs and writing tables, but still further accommodation for writing is provided for the Royal Household in six large rooms. Special cabins, about twenty in number, are allotted to the ladies and gentlemen in waiting. Although they are simple in treatment, they have been carefully thought out so as to ensure for the occupants the maximum of convenience and comfort. Electric fans and heaters are placed all over the ship, and it is no exaggeration to say that in every essential particular the amenities of a refined and luxurious home are to be found. What has struck the press and other critics is that the colour schemes throughout the "Medina" are carried out in delicate shades that will be a strong contrast to the royal splendour and magnificence of colour with which Their Majesties will be surrounded during the great functions of which they are to be the central figures.

The "Medina" is one of the latest line steamships

## The Connoisseur

the firm of Messrs. Waring & Co. Ltd., of London, permanent  
decorators, who were engaged to furnish and decorate  
the interior of the yacht. Messrs. Waring & Co. Ltd., of London,  
furnishing was done by the  
Messrs. Waring & Co. Ltd. This well  
known firm seems to have enjoyed the confidence of  
the Royal Family for many years. Queen Victoria  
employed this firm with commands for the furnishing  
both for the Regina Palace Hotel when she stayed at  
the royal yacht, "Victoria and Albert."  
Her Majesty's lamented death put a stop to the half-  
finished work on the yacht, and the accession of King  
Edward VII. necessitated a complete change in the  
scheme of decoration. Consequently the work was  
commenced *de novo* on those principles of refined  
simplicity that had by this time become a prominent  
characteristic of Waring's. The "Victoria and Albert,"  
in this second stage, was the first royal residence  
afloat in which the then unfamiliar idea of combining  
practical comfort with artistic beauty was carried out.  
The excessive and redundant ornament and  
profuse gilding was replaced by a simple restrained  
style of severe mouldings and harmonious half-tones,  
well suited for rooms on a ship, and more  
charming in its tasteful results.

When the present King and his Consort, as Duke and Duchess of York, made, on the "Ophir," their memorable voyage round the world, Waring & Gillow were chosen for the decoration of Their Royal Highnesses' cabin, and for the stowage of the stores. The same note of elegant simplicity governed these new designs. Later on, the firm was employed to carry out the interior and furniture of the apartment of Prince Albert, and to the Queen Prince and Princess of Wales, when they went to India, and to the interior of the Tour de Combrault on the "Balmoral Castle," in which he sailed to open the new Channel Tunnel, and was greeted by the Queen and Prince of Wales, and the Duke and Duchess of Cornwall.

decorative simplicity was achieved. Throughout the principal rooms mahogany, enamelled in a fine ivory white, was used for panelling the walls, the white surface being effectively contrasted with pale myrtle green carpets and curtains. The Imperial suite on the Norddeutscher liner, "Kaiser Wilhelm II.," was equally notable for the charm of its quiet and unobtrusive decoration: and proved that Waring's were able to compete successfully in any part of the world. Queen Alexandra's yacht, named after Her Majesty, was recently decorated by the same firm, and among other royal personages for whom it has decorated boats are the ex-Sultan of Turkey, the Khedive of Egypt, the Emperor of Russia, the Prince of Monaco, and the King of Roumania.

And not only have Waring's been favoured with royal patronage in ship work; they furnished the private apartments of the late King and Queen Alexandra at Windsor Castle, and carried out important work at Sandringham and Marlborough House. They have decorated royal residences for the King of Italy, the King of Denmark, the King of Spain, the King of Siam, the Crown Prince of Germany, and many other Continental royalties and Oriental rulers. In fact, Waring's have carried to the Continent and to the Far East our delightful eighteenth-century English styles, adapted to the conditions of to-day, in the fascinating combination of beauty and utility which they have made almost their own exclusive possession.

In India, especially, Waring's have carried out several important contracts for Indian maharajahs and princes, and have introduced into the East, in spite of its traditions of richness of ornament and colour, the severer beauties of European styles. They decorated the palaces of the Maharajah of Alwar, the Gaekwar of Baroda, the Begum of Bhopal, the Maharajah of Bhartpur, the Maharajah Kurnar of Burdwan, the Maharawal of Chhota Udaipur, the Maharajah of Datia, the Rajah of Dewas, the Maharajah of Indore, the Maharajah of Jodhpur, the Nawab of Junagadh, the Maharajah of Kishnagar, the Rajah of Kolhapur, the Maharajah of Mysore, the Maharajah Bahadur Nizam of Kutch, the Jam Sahib of Nawangan, the Maharajah of Nepal, the Maharajah of Patiala, the Maharajah of Travancore, and the Maharajah of Udaipur. In the case of the palaces of the





THE STATE DINING ROOM

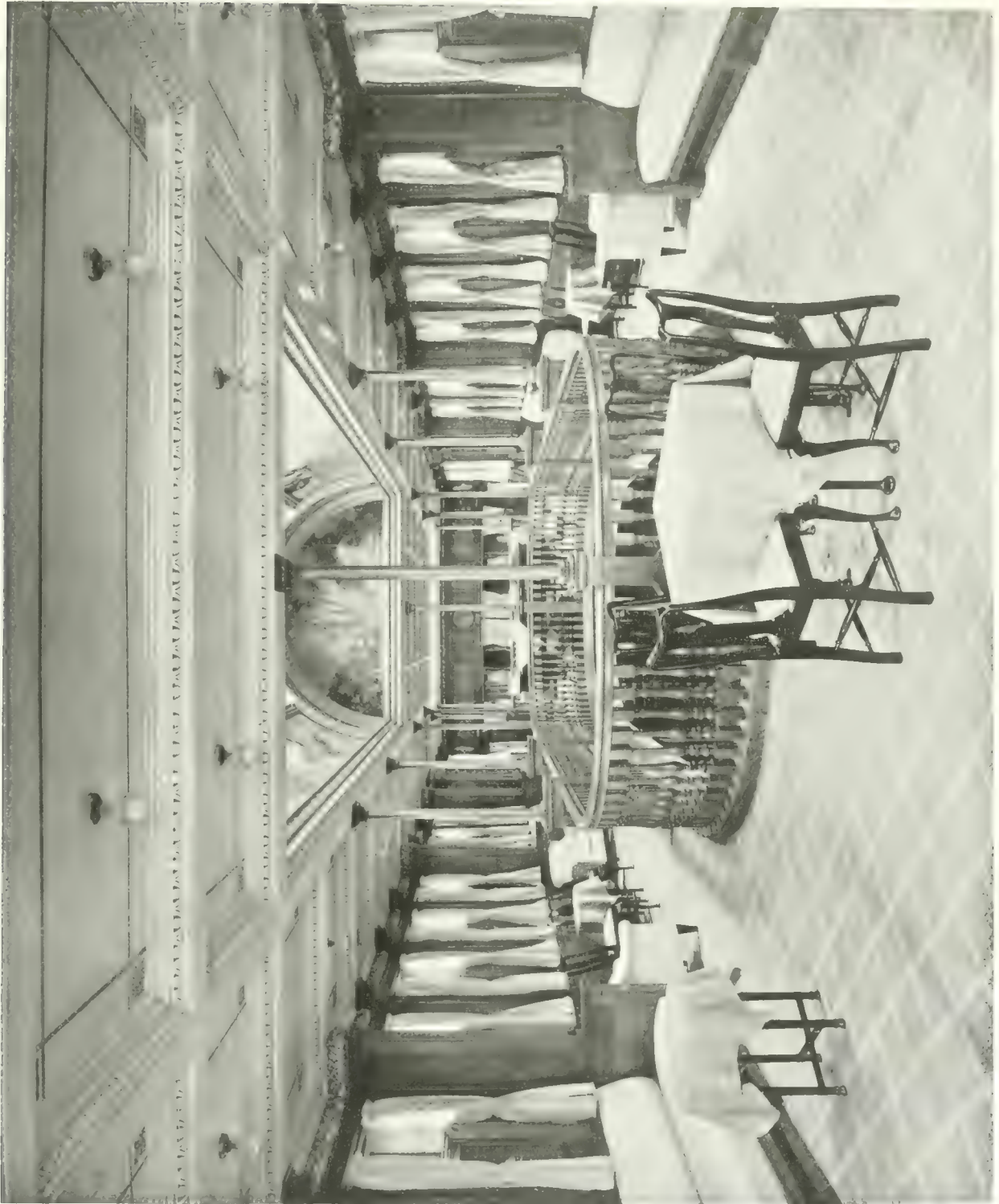
Maharajahs of Kapurthala and Indore, the building, furniture, and interior decoration, furnishing and decorating were done by Waring & Gillow, and the result is an object-lesson for the whole of India in the possibilities of nineteenth-century French and English styles.

It is so obvious to the reader that the style of decoration described above is specially suitable for vessels of this class. In the great ocean greyhounds, the need for greater refinement is desirable. Waring & Gillow, realising this necessity, have been successful in their decoration of liners. They are well appreciated interest by the beautiful rooms which they decorated on the "Kaiserin Augusta" and the "America," for the well-known Hamburg-America Line, and they have also been entrusted, to the delight of transatlantic passengers, with the decoration of steamships for the Cunard Company (their exquisite work on the "Lusitania" still remains the high-water mark of ship decoration), the White Star, the Red Star, the A.P.M., the Lloyd-Brazilero, and many others. They have, in fact, turned the newest and best ocean vessels into floating palatial hotels. The "Lusitania" is a floating hotel on the water, and the wealthy passenger *de luxe* has on board everything that the latest word in artistic refinement can give him on shore.

The barest catalogue of Waring's recent work in this department of their vast business is a remarkable record of achievement. They furnished H.M.S. "Albatross," the "Rembrandt" for the New Zealand S.S. Co., the "Orama," the "Orvieto," the "Osterley," the "Orizaba," and the "Orway" for the Orient S.S. Co., the "Oreoma" for the Pacific S.N. Co., the "Royal George" and the "Royal Edward" for the Canadian Northern S.S. Co., the "Kaiser Franz Josef I." for the Austro-Americano Co., Trieste, the "Jutlandia" for Barclay Curle & Co., the "Afrique" for the Compagnie Generale, the "Yamou," and the "Mafalda" for the Société Bacini, Genoa, H.I.R.M.S. "Hoffmann" for the German Lloyd, and the "Rotterdam" for the Holland-Amerika Line. The following steam yachts have also been decorated or furnished by Waring & Gillow: the "Doris," for J. B. Joel, Esq., the "Julian," for Sir M. Montagu, the "Humboldt" for the Hon. H. C. Montagu, the "Humboldt" for H. H. Montagu, the "Carl Stephen" of Austria, the "Lysistrata," for J. G.

Bennett, Esq., the "Valiant," for W. K. Vanderbilt, Esq., the "Resolve," for Mons. Lebaudy, the "Zoraide," for Kenneth Clark, Esq., the "Sagitta," for H.H. the Duc de Valençay, the "Jeanette," for W. H. Livesey, Esq., the "Iolanda," for Commodore Plant, the "Rhodora," for Sir R. W. Bulkeley, Bart., the "Sunbeam," for Lord Brassey, the "Cariad," for Lord Dunraven, the "Norseman," for Lord Lonsdale, and the "Cassandra," for R. A. Rainey, Esq. Mr. Vanderbilt's beautiful houseboat on the upper Thames, and the "Sybarite" houseboat belonging to C. Eveleigh, Esq., were also decorated and furnished by Waring & Gillow.

It will be apparent from this list that a demand has been created on sea, as well as on land, for refined and comfortable surroundings, and those commercially interested in passenger ships have perceived that such conditions will be important factors, from a dividend-earning point of view, in the future of trans-oceanic travelling. Decorative work and tasteful furnishing are essentially the business of the specialist, and the most satisfactory results can be obtained only by securing the assistance of a firm which has made of ship decoration a special study, and has likewise had a large experience in fitting up important vessels. Waring & Gillow, it is clear, have this wide experience, and their knowledge of the most novel and useful expedients for contributing to the passengers' comfort and convenience, particularly qualifies them to design schemes and carry out contracts for progressive shipping companies and builders. They give to the palaces of the sea the same *chic* and luxury which their decoration has given to the leading hotels of the world's capitals. No one has recognised so completely, or to a greater degree, the necessity of applying these four basic principles to their work: (1) a careful study of all essential proportions and dimensions; (2) the necessity for extreme refinement in all detail that is close to the eye; (3) artistic purity; and (4) the comfort and stability, which creates the "atmosphere" for which they are pre-eminently distinguished. Everyone who has a mansion, a château, or a house to decorate or furnish would do well to consult Waring's, who have proved their capacity time after time by the most delightful decorative public and private schemes.



THE MUSEUM LOOKING WEST



*The Connoisseur*



THE VESTIBULE LEADS TO THE ROYAL APARTMENTS



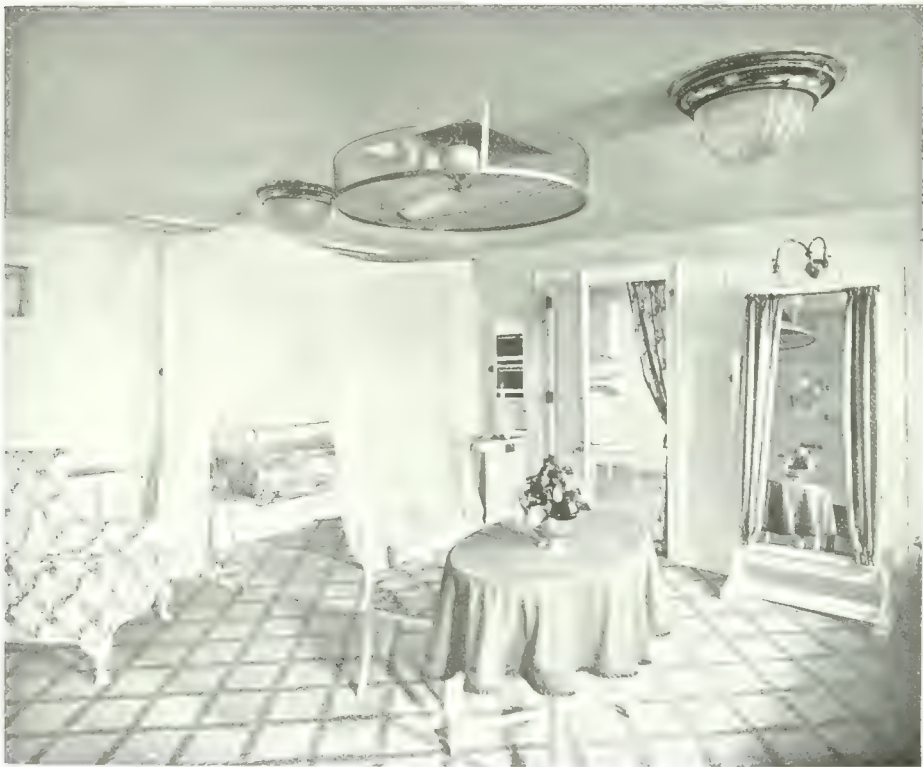
THE DINING ROOM



THE ROYAL SMOKING ROOM



THE LADY'S DRESSING ROOM



THE LADY'S DRESSING ROOM (ANOTHER VIEW)





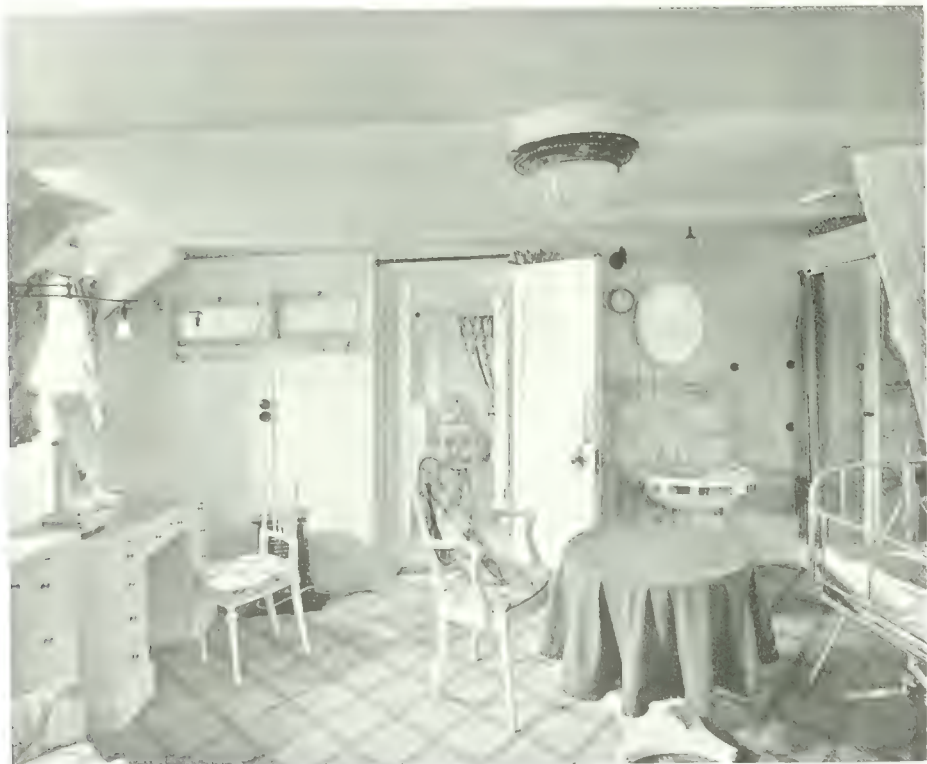
THE KING'S BEDROOM



THE KING'S SUITE FROM SITTING ROOM



THE KIN'S ROUGH-WEATHER CABIN



THE KIN'S BEDROOM FOR ROUGH WEATHER

*The "Medina" and its Interiors*



THE KING'S DRESSING ROOM



THE DIVAN, STARBOARD SIDE





THE DUCHESS OF DEVONSHIRE'S SITTING ROOM

It is interesting to note that not only have Waring's furnished the royal apartments on the "Medina," but they were commissioned to supply the furnishings for the royal train which will convey their Majesties from Calcutta to Delhi, the seat of the

Durbar. The various furnishings were submitted to Her Majesty Queen Mary, whose artistic taste in the selection of suitable designs and colourings has been admired by everyone who has been privileged to inspect them.



# The Connoisseur Magazine Calendar, 1912

1912

|                            |                            |                            |                            |                            |                            |
|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| JANUARY                    | FEBRUARY                   | MARCH                      | APRIL                      | MAY                        | JUNE                       |
| S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F |



1912





































































































































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|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| JULY                       | AUGUST                     | SEPTEMBER                  | OCTOBER                    | NOVEMBER                   | DECEMBER                   |
| S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F | S<br>M<br>T<br>W<br>T<br>F |

*With the Editor's Compliments*



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SUBJECTS DEALT  
WITH BY  
"THE CONNOISSEUR."

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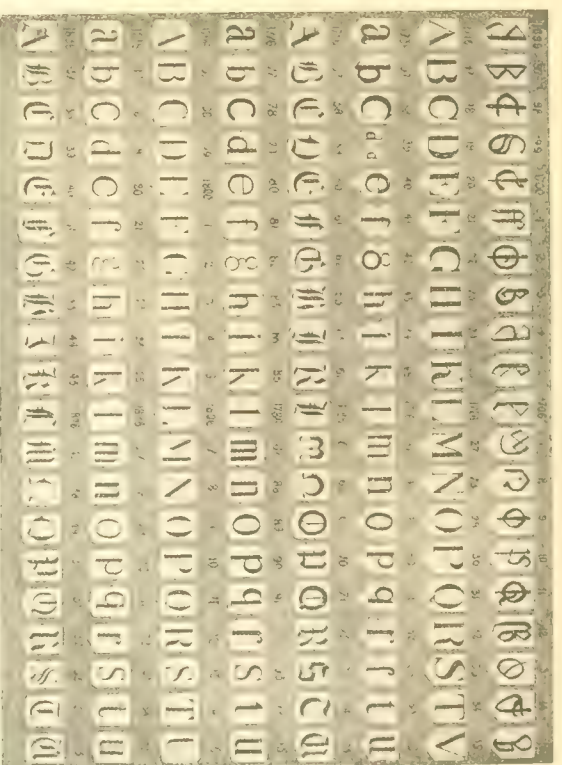
ARCHITECTURE  
ARMOUR  
AUTOGRAPHS  
BOOK PLATES  
BOOKS  
BRASS AND BRONZE  
CLOCKS AND WATCHES  
COINS AND MEDALS  
ENGRAVINGS, PRINTS,  
ETCHINGS  
FANS  
FURNITURE  
GLASS  
GOLD, SILVER, AND  
PLATED WARE  
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